

UNIVERSITY OF TORONTO



3 1761 00496226 2



Digitized by the Internet Archive  
in 2007 with funding from  
Microsoft Corporation









599



CATALOGUE OF PRINTS AND DRAWINGS IN  
THE BRITISH MUSEUM.







British Museum. Dept. of Prints  
& Drawings



CATALOGUE OF

(PRINTS AND DRAWINGS

IN THE

BRITISH MUSEUM

DIVISION I.)

*POLITICAL AND PERSONAL SATIRES*

(No. 1 TO No. 1235)



VOL. I.—1320 TO APRIL 11, 1689

PRINTED BY ORDER OF THE TRUSTEES

1870

*Christwick Press, Toaks Court, Chancery Lane*

NE

55

L7A3

1870

v 1

34! 9 -  
26/9/90  
vols 1, 2, 3 (44) H



## INTRODUCTION.



HIS Catalogue comprises descriptions, historical and biographical explanations and illustrations, measurements, and other details of satirical prints and drawings in the British Museum.

Most of the entries in this Catalogue refer to pieces in charge of the Department of Prints and Drawings; a considerable number of those in the first volume describe works pertaining to the Department of Printed Books, and are distinguished by the press-marks of the Library; those which refer to drawings in the Department of Manuscripts, likewise bear press-marks. Entries without press-marks refer to works in the Print Room.

The entries are arranged in chronological order; the date of the earliest event directly illustrated by each print or drawing is adopted for the entry describing it. References are given in the text to other illustrations of events which, happening at a later date than that which determined the position of the entry, would not be otherwise connected with it in the Catalogue. Cross-references complete this arrangement. Such references are employed when prints and woodcuts were used more than once, the changes through which these prints and woodcuts passed are carefully detailed—as, for example, No. 160. This entry shows

that the likeness of Lord Finch of Fordwich with wings, derived from a print executed in the manner of Faithorne, served, in 1641, with that of Sir F. Windebank, his fellow exile, to illustrate a broadside of extraordinary popularity (No. 162). The block for this woodcut was out of use during the Civil War and Commonwealth, as often happened in other cases. It was employed again after the Restoration, when the portrait of the Lord Keeper of the Great Seal with wings did duty for Cupid, and illustrated a love song (No. 164). The wings were then removed from the block, and the likeness of the fugitive statesman did duty for that of a lunatic lover (No. 994). The references given with No. 273 show how very often a popular woodcut was employed, and how long it remained in use.

Many illustrations of events are indicated by cross-references, which explain the satires; *e. g.* No. 151, where all the historical and personal allusions of a potent political tract are explained. Also, Hollar's fine print, "The World is Rvled & Governed by Opinion" (No. 272), is elucidated by references to the collection of political tracts and broadsides in the British Museum. Until this was done the significance of these works could not be properly understood at the present time, and might have remained forgotten.

An examination of tracts and broadsides in the Library, comprising more than 35,000 in number, brought to light not only the engravings and woodcuts which have so greatly enriched this Catalogue, and larger stores of illustrations of the social and political classes, and important portraits, but, from the texts of unillustrated even more than from those of illustrated publications, furnished wealth of matter to elucidate the subjects of the satires with which this Catalogue deals. It was determined to take advantage of the opportunity afforded by the examination of the tracts and broadsides in question, thus, for the first time systematically made, to incorporate with the descriptions of the prints and drawings the elucidatory matter which was found. This

was done, not only on account of the impossibility of otherwise fairly explaining many of the obscure allusions of the satires, but on account of the extremely interesting character of the mass of the quoted matter.

Examples of such matter occur in the accounts of the sectaries of the seventeenth century, *vide* Nos. 246, 250, 666, 678, and 722; in the articles which relate to the monopolists, *vide* Nos. 254, 255, 256, 257, 258 and 259; which display Alderman Abel's history; in those which deal with Lilly's falsified prediction of an earthquake on "Black Monday," *i. e.* March 29, 1652, and have that date in this Catalogue. Also, in those articles which refer to the Brandons, the executioners, one of whom probably decapitated Charles I., and display a phase of public opinion with regard to that transaction. On this subject see Nos. 760, 761, and 762. The great importance of political satires has, by the researches attendant upon the preparation of this Catalogue, been brought into strong relief by the frequent insertion of cross-references from one work to another. Such reflected lights, as they may be called, will be observed in No. 88, p. 53, where note is taken of S. Ward's well-known print, "The Destruction of the Spanish Armada," &c., described under No. 41. Again, in No. 86, &c., S. Ward's design was, as the Catalogue shows, published and republished, see Nos. 41, 42, 43, 44, 45, 46, 47, and 1223, the last dating from 1689; it appeared again in 1740. Probably the most interesting political satire to which this Catalogue refers, on account of its extraordinary wealth of personal allusions, is "Magna Britannia Divisa," No. 143, which is attributed to Dirk Stoop, the eminent Dutch painter and etcher, is of extreme rarity, and complete only in two copies, both of which are in the British Museum, the finer one being in the Print Room. The Catalogue furnishes a nearly complete key to the allusions of this very remarkable print.

The mode of arranging the materials of the entries in this Catalogue should be noted. Whenever a title of explanatory character is borne by the work in question, it is quoted; if the title is placed within the engraved margin of the work and is thus inseparable from it, it is given between inverted commas as the title of the article, *vide* No. 9; when that title is imperfectly descriptive, a secondary title is added, as in No. 11, without inverted commas. When a sufficient title occurs exterior to the engraved margin, it is given without inverted commas, as in No. 14; likewise when the work has no title, as in No. 1. All quotations are copied literally; when they occur within the engraved margin of the print they are incorporated with the text of the article, placed between inverted commas, and printed in italics. Quotations not derived from the print are not given in italics. When they are given with the works described, the publication lines, with the names of artists and others, are printed in italics and after the titles of the articles, as in No. 9. When these particulars are otherwise derived, they are stated in Roman type within brackets, as in Nos. 12 and 71. The dates which, as above noted, have determined the positions of the entries in the Catalogue are placed in italics and in brackets after the publication lines; when these dates have not been otherwise determined, and, as frequently happens, the work catalogued bears a date in a contemporaneous manuscript, that date has often been adopted as sufficient, and the best available one.

The Catalogue has been prepared, under the direction and supervision of the Keeper of the Prints and Drawings, by Mr. Frederic George Stephens.

GEORGE WILLIAM REID.

October 8, 1870.



# SATIRICAL PRINTS AND DRAWINGS;<sup>1</sup>

## POLITICAL AND PERSONAL.

### I.



THE FOX, AS A BISHOP, PREACHING TO THE  
GOOSE, REDBREAST, DRAKE AND STORK.  
[c. 1320]

THIS is a drawing in outline with a pen, shaded and slightly tinted with bistre, red and green. The fox, who wears an episcopal mitre and holds a crook in his left hand, stands and preaches to the other birds. The goose regards him attentively, opening her bill as if to quack in approbation of the discourse; the stork stands behind, with less confidence in the false bishop; the drake, whose neck is tinted with green, flies towards his mate; the red-breast, with a tinge of vermilion on his breast, stands as if perched on a bough.

This drawing is one of a series which decorates the lower margins of a manuscript of the fourteenth century; it is at the foot of folio 156.

$3\frac{1}{4} \times 1\frac{1}{8}$  in.

Brit. Mus., Department of MSS., 2. B. VII.

### 2.

TWO DEVILS CASTING A MONK OVER A BRIDGE INTO A  
RIVER. [c. 1320]

THIS is a drawing in outline with a pen, tinted with bistre and green. It represents a bridge across a river, which runs rapidly and roughly; on the parapet of

---

<sup>1</sup> This is a Catalogue of Works in several Departments of the British Museum: the greatest number being in the Print Room, are not so described.

Examples pertaining to the Departments of Printed Books and Manuscripts are, below the articles of this Catalogue, distinguished by their press-marks. References occur in the texts of the articles to books in charge of the former Department, and press-marks follow the titles and dates of the books. *As all such references are to volumes belonging to that Department, it was not necessary to state that the press-marks are those of the Library of Printed Books.*

the bridge stands a devil, who assists a second of his kind to cast a portly monk into the stream.

This drawing is one of a series which decorates the lower margins of a manuscript of the fourteenth century; it is at the foot of folio 213.

$4\frac{1}{2} \times 2$  in.

Brit. Mus., Department of MSS., 2. B. VII.

## 3.

## CELEBRATION OF MASS.

[c. 1430]

THIS illumination occurs on the back of folio 148 in the Cottonian MS., Domitian. A. xvii., and represents the sacrifice of the mass in the choir of a church. Ten monks in white habits are seated, five in the upper range, and five in the lower range of the stalls on the south side of the choir; they hold books bound in blue and red. An eleventh monk kneels on the steps of the altar, with his hands upraised; another monk does penance in the middle of the choir; his cowl is drawn over his head, so that his hands are the only parts of his person which are visible. Over the canopy of the stalls the heads and shoulders of five shrouded skeletons appear, as if looking at the service. These may be intended to represent the dead who had been interred beneath the choir, and designed to suggest their presence at the sacred office, or it may have been proposed to mock the celebrants. Two of these skeletons wear tiaras, one red, the other blue, with golden crowns upon them; two others wear circlets of gold or coronets, the fifth wears a cardinal's hat. The walls of the church are painted blue; the vaulting shafts of the windows are relieved with white, the windows have been painted in silver or tin, to represent the glass as in *grisaille* or entirely white, not stained or painted; the roof is red, lined, after the architectural mode of this period, with white to represent the courses of stone-work. The pavement is in lozenges of blue, red and green; the pillars of the choir-arcade are gilded, likewise a statue which is placed on the capital of one of them and under a canopy. The arcade itself is white, picked out with smalt, the spandrels are filled with carvings of oak-leaves conventionalized and gilded, on grounds of deep blue. The mouldings above are decorated with rondels of gold, placed in threes. The triforium is buff, probably intended for the natural colour of the stone in a new building.

$3\frac{3}{8} \times 5\frac{3}{8}$  in.

Brit. Mus., Department of MSS., Domitian, A. xvii.

## 4.

## CELEBRATION OF MASS.

*Malcolm, del. et sc.*

[c. 1430]

THIS is an engraved copy, reversed, from the illumination which is described under the same title and date, No. 3, c. 1430. It was prepared by J. P. Malcolm, for his "Historical Sketch of the Art of Caricaturing," 1813, Plate xiii.

$4\frac{3}{8} \times 7\frac{3}{8}$  in.

## 5.

## PRESENTATION OF THE BIBLE TO HENRY VIII. (No. 1.)

[1537]

HENRY VIII., seated upon his throne, receives from "*Cranmer*" and Lord "*Cromwe(II)*" a Bible; he is trampling upon "*P. Clem.*," whose tiara is broken,



and, with the triple cross, has fallen on the ground. Cardinal "Pole" and "B. fisher" are endeavouring to raise him; a monk is holding his horse; other monks are dismayed at the scene.

Pope Clement VII., who denounced Henry VIII., reigned from 1523 to 1534.

This woodcut is from Foxe's "Acts and Monuments," second edition, 1570, p. 1201; it occurs in the third edition, 1576, at p. 1028, and in the fourth edition at the beginning of chap. vii.; it was again used for the editions of 1596, 1610 and 1632. The progress of the deterioration of the block and, very curiously, the working of worms in the wood, are marked in these stages, and prove that the impression in the Print Room was derived from the edition of 1631.

$6\frac{3}{4} \times 7\frac{1}{4}$  in.

## 6.

## PRESENTATION OF THE BIBLE TO HENRY VIII. (No. 2.) [1537]

THIS is a woodcut copy from the illustration to Foxe's "Acts and Monuments," which is described under the same title and date, No. 1, No. 5, 1537. The original had been used, as stated under that head, in successive editions of the book. This copy, being inferior, unmarked by worms, and differing in details, was probably first used in the edition of the "Acts and Monuments," which was published in 1641; 478, i. 4 to 6, and 291, h. 5 to 7.

It differs from the original, in respect to the shadow from the curtain on our left being broken where it falls on the wall behind the king's throne, so that the architectural mouldings are not covered by it in that place; the letter "P" on Pole's hat is absent here; the second "E" in "Cleme"(nt) is more distinct than in the original.

$6\frac{3}{4} \times 7\frac{1}{8}$  in.

## 7.

## PRESENTATION OF THE BIBLE TO HENRY VIII. (No. 3.) [1537]

THIS is a copy on metal from the woodcut which is described under the same title and date, No. 1, No. 5, 1537. The "P" on Pole's hat is absent, showing that probably the copy, which is described with the same title, No. 2, No. 6, 1537, was the original of this engraving. "P. Cleme" is placed straight across the shoulder of the prostrate pope.

This copy appears at the beginning of "The Seventh Book" of Foxe's "Acts and Monuments," 1684.

$6\frac{3}{4} \times 6\frac{7}{8}$  in.

Brit. Mus. Library, 695, l. 10.

## 8.

## HENRY VIII. TRAMPLING ON THE POPE.

[1537]

A MODERN lithographed copy of the central portion of "The Presentation of the Bible to Henry VIII." No. 5, 1537, showing the figures of the King and Pope only.

$2\frac{3}{4} \times 6\frac{1}{2}$  in.

## 9.

“THE HISTORY OF THE DEFENDORS OF THE CATHOLIQUE FAITH. Wherevnto are added Observations Divine, Politique, Morrall. By Christopher Lever, Nostrum in Cœlo negotium.”

London: Printed for Nicholas Fussell and Humphrey Moseley, at the signe of the Ball in Pauls Church yard. 1627. (F. Hulsius, sculp.) [1537]

THIS is the engraved title-page of the book which is thus named. The print is in seven compartments. The first extends across the top, and shows “Cranmer” presenting the Bible, “*Biblia*,” to Henry VIII., who sits on a throne and plants his feet on the necks of a Pope and a monk; a Cardinal lies behind the latter two. Monks and other ecclesiastics stand and kneel on the left of the king, lamenting the downfall of their church and its officers. “Cromwell,” in an ermined robe, two bishops, resembling Ridley and Latimer, and three laymen, stand on the left of the king.

The second portion of the print is in three parts. Of these, that in the centre represents a tablet, on which is engraved the above title of the book. The part on our left contains a figure of Edward VI. holding a banner, on which is represented a building (? abbey), with a monk standing at the door; also other figures and ships. The third part shows Mary I. holding a banner, on which are represented men tortured and burnt at a stake.

The lower line is also in three parts. In the first appears Queen Elizabeth, holding an oval picture, on which is represented the defeat of the Spanish Armada; in the second is Charles I., crowned, in ermine; and, behind the figure, ships at sea and troops on land. James I. is in the last division, holding an oval picture, in which is represented the Parliament House, a traitor's head being pitched above the gable; Guy Faux is entering, and holding a lantern. The pictures on the ovals are similar to those in Samuel Ward's print, which is described as “The Destruction of the Spanish Armada,” &c., 1588. No. 41, 1588.

The copy, 859, h. 7, of the book for which this print was designed as a frontispiece, shows that the impression in question has been cut down at foot, where the motto “*Semper Eadem*” appears under the figure of Elizabeth, and “*Beati Pacifici*” under that of James. “*Donec Pax reddita terris*” is under that of Charles; also the artist's name, “*F. Hulsius, sculp.*”

$4\frac{3}{4} \times 6\frac{3}{4}$  in.

## 10.

## MARTYRDOM OF REFORMERS.

[Feb. 4, 1555]

BEFORE an altar a lamb is suspended, which “*Stephanus gardinerus Wintoniēsis Episcopus*,” with a wolf's head, is beginning to devour. On the ground lie six lambs, inscribed, “*Houperus*,” “*Cranmerus*,” “*Bradfordus*,” “*Rydlerus*,” “*Rogerus*,” “*Latimerus*.” Over the lamb, “*The Lambe speaketh. Why do you crucifie me agen For with one oblation haue I for euer made perfecte those that are sanctified.*” “*The Winchester Wolfe speaketh.*”

*Whilome in youth a foxe that haue byn  
In age am a Woolfe more valiant in synne  
A foxe whē I was, the sāhe & the henne  
Dyd thē me cōtent, but noue I feede on men.”*

The slain lambs say, “*For thy names sake are vve dayly put to death, as sheep*

destinate to be slayne." "The Wolfes ansuere, Hole men that eate much and drinke much, have muche bludde and muche . . . . . But we are hole men eatinge muche and drinkinge muche, ergo we haue muche bludde . . . . .; But suche as haue muche bludde . . . . . if they lacke wyues of there oune, and are destitute of the gyste of chastitie, do and must often greuoustie synne in aduouerie, fornication, . . . . . : But we are destitute of the giste of chastitie, and haue no wyues of oure oune, ergo we synne muche and often, And whereas without sheadinge of bludde is no remission of synne, therefore syth we synne so greuously, none ought to maruaile that we dayly shedde so heynously." Three persons, Reformers, pull a rope round Gardiner's neck, saying, "We will not this felowe to raigne over us;" above them, on a tablet, "The Prophete that presumeth to speake in my name the Woorde whiche I commanded in not, or that speaketh in the name of other Goddes that Prophete shall dye. Deut. 18." Behind Gardiner several men are attached by rings through their noses to a rope round his body; they are saying, "Thoue only arte holye, thoue only arte learned & thoue only arte irreprehensible." On the other side of him, "Bonerus," and "Tunstallus," with wolves' heads mitred, and having sheeps-skins on their shoulders, are drinking from chalices. "D. Westonus," and others with unmitred wolves' heads, are holding chalices to receive the blood which, as in pictures of the Sacrifice of the Lamb, spouts from the lamb. Above them is the devil holding a scroll, "Youe are my verye chyldren in that youe haue slayne the Prophetes. For euen I from the begynning, was a murtherer." On the altar are an open book, inscribed, "Christ alone is not sufficient without our sacrifice," a closed book, and two lighted candles. A little round window, the only one, is closed and barred across.

Rogers was burnt at Smithfield, February 4, 1555; Hooper at Gloucester, February 9, 1555; Bradford at Smithfield, July, 1555; Ridley at Oxford, October 16, 1555; Latimer at Oxford, October 16, 1555; Cranmer at Oxford, March 21, 1556.

Rogers, one of the most learned of the Reformers, was Prebendary of St. Paul's; Weston was Dean of Westminster, Prolocutor of the Lower House of Convocation, patronised by Bonner, and a violent persecutor.

$7\frac{3}{4} \times 9\frac{1}{8}$  in.

## II.

### "FAITHS VICTORIE IN ROMES CRVELTIE." MARTYRDOM OF THE BISHOPS AND OTHERS, 1555. [Feb. 4, 1555]

Sould by Tho. Ieñer city Excha.

The Just mans Name and blessed Memorie  
Shall honoured bee to all Posteritie.

That Englands Faith in Christ is firme and good  
This Cloud of Witnesses haue seal'd with blood.

Two companies of the English martyrs of 1555 are divided by a pile of faggots and the flames which arise from its burning. The bishops stand nearer the centre than their companions: from the mouths of nearly all the figures proceed labels with characteristic inscriptions. Each figure is marked with a letter, from A to M, referring to the verses at the foot of the engraving. Cranmer, A, thrusts his right hand into the fire, holds the Bible in his left hand, and says, "Burne unworthie right hand." After some introductory lines the explanation beneath is—

"A. First, Christian Cranmer, who (at first tho foild),  
And so subscribing to a recantation,  
Gods grace recouering him, hee, quick recoil'd,  
And made his hand ith flames make expiation.

Saing, burne faint-hand, burne first, 'tis thy due merit.  
And dying, cryde, Lord Iesus take my spirit."

Behind Cranmer stands Latimer, B, saying, "*Lord Lord receive my spirit.*"  
To him refer the verses B. Ridley, C, says, "*Lord have mercy on mee.*"

" B. Next, lovely Latimer, godly and grave,  
Himselfe, Christs old tride souldier, plaine displaid,  
Who stoutly at the stake did him behave,  
And to blest Ridley (gone before) hee saide,  
Goe on, blest brother, for I followe, neere,  
This day wee'le light a light, shall aye burne cleare,

C. Whom when religious, reverend Ridley spide,  
Deere heart (sayes hee) bee cheerful in y<sup>r</sup> Lord ;  
Who never (yet) his helpe to his denye'd,  
And, hee will us support & strength afford,  
Or suage y<sup>e</sup> flame, thus, to the stake fast tide,  
They, constantly Christs blessed Martyres dyde."

Another reference is to Hooper, D, who in his hand holds a label which is inscribed, "*Lord Iesus receive my soule.*" E is Philpot, holding a book in one hand, to which he points with the forefinger of the other, and says, his dying words, "*I will pay my vowes in thee O Smithfield.*" F is Bradford, who stands opposite to Cranmer, casting a faggot on the fire which was to burn him ; his label bears, "*Repent O England ;*" his verses are—

" F. Blest Bradford also comming to the stake,  
Cheerfully tooke a faggott in his hand :  
Kist it, &, thus, unto a young-man spake.  
W<sup>ch</sup> with him, chained, to y<sup>e</sup> stake did stand.  
Take courage (brother) wee shal haue this night,  
A blessed supper w<sup>th</sup> the Lord of Light."

G is Rogers, the "Protomartyer in those Marian dayes," who cries, "*Lord receive my spirit.*" H is Saunders, who says, "*Welcome Lyffe.*" I is Doctor Tailor ; with arms crossed upon his breast, he cries, "*Mercifull Father receive my soule.*"

" I. Admir'd was Doctor Tailors faith & grace,  
Who under-went greate hardship spight and spleene  
One, basely, threw a Faggot in his face,  
W<sup>ch</sup> made y<sup>e</sup> blood ore all his face bee scene ;  
Another, barberously beate out his braines ;  
Whilst, at y<sup>e</sup> stake his corps was bound w<sup>th</sup> chaines."

K is Bilney, who says, "*Lord receive my spirit.*" L is Bishop Ferrar, who exclaims "*If I stirr belevee not my doctrine.*" M is Glover, who cries, "*Hee is come Hee's come.*" Other persons stand behind and are named in the verses at foot, thus, Flower, Ardley, Hawkes, Ghest, Bland, Lady Gray, and Anne Askew, burnt in Smithfield, July 16, 1546.

$15\frac{3}{8} \times 9\frac{1}{8} \text{ in.}$

## 12.

QUEEN ELIZABETH AS DIANA, SEATED IN JUDGMENT UPON  
THE POPE, AS CALISTO AFTER HER TRANSGRESSION.

**P.** *AE.* [Peter Miricenys, 1557-63.]

[1558]

ALTERED from an engraving representing Calisto brought before Diana. Queen Elizabeth, naked and accompanied by female allegorical figures, is seated

on our right and beneath a group of trees; each personage holds a shield, and upon these are the armorials of the Protestant allies in Europe. On the other side of the design the Pope, as Calisto, is struggling upon the ground and uncovered by Time, the ordinary allegorical figure, and Truth, a naked female. Beneath the seat of the Pope is gathered a nest of eggs at the moment of hatching; from one of these issues a cockatrice, with the word "*Inquisition*" written on its side; "*Draghon*" appears upon another egg, from which a monster also issues; the ground beneath is strewn with daggers, partisans, &c. One of the eggs is inscribed "*Baltasar sera morder vandé Prins,*" in reference to the murder of the Prince of Orange; under these words is a gallows. In the distance and beneath the wing of Time is another gallows, with a man hanging from it. In the lower right-hand corner is a Dutch inscription lauding the queen and describing the subject. Artist's monogram at foot of a tree.

10 × 8 $\frac{1}{4}$  in.

## 13.

"POPISH PLOTS AND TREASONS, FROM THE BEGINNING OF THE REIGN OF QUEEN ELIZABETH. Illustrated with Emblems and explain'd in Verse."

"First are describ'd the Cursed plots they laid.  
And on the side their wretched ends display'd."

*Are to be sold by John Garrett at the Royall Exchange; in Cornhill.*  $\nabla$ ic  
*Inven: Corñ. Danckertsz sculp.* [1569]

A TABLET graded in seven stages and supported by an architectural base which comprises four designs; the tablet is parted down the centre, so as to divide each grade into two spaces, each of which bears a drawing representing an incident in the reign of Elizabeth. At the sides are sixteen banners displaying sequels to the adjoining drawings. Above is written "*The Popes bull*"; on the back of the scroll, which is turned over towards the front, "*In Nomine Domini incipit Omne Malum.*" On each side of the print is a column of descriptive satirical verses. (1.) The first drawing is underwritten "*The Rebellion of Northu: & Westm.*" It shows the Earls of Northumberland and Westmoreland in armour, with their swords drawn, kneeling to receive the blessing of a monk (N. Merton, at Durham, 1569); behind is the Pope (Pius V.)—who is borne on men's shoulders and saluted by kneeling soldiers—in the act of scattering relics, crosses and chalices from a napkin; also troops standing: on the adjoining banner appear the decapitation of one of the earls, Northumberland, who had been betrayed to the Earl of Sussex, 1569, by Hector of Harlaw, and troops dispersing. (2.) Is inscribed "*The treacherous practise of Don Jo.[hn] of Aust.[ria],*" and displays that personage wearing a prodigious ruff and standing bare-headed in conference with the Pope (Pius V.), while, ostentatiously, as if for the spectator to observe it, he holds a scroll, on which, referring to an edict of 1576, is written, "*Perpetuall Peuce.*" The adjoining banner illustrates the death of Don John of Austria of the plague, or poison, in 1578, and in his camp; it is inscribed "*Mors peccatorum pessima.*" (3.) Is inscribed "*Stucely encouraged by P:[ope Gregory XIII.] & K: of Sp: [ain, Philip II.] rayseth rebell[ion]:*" and shows Sir Thomas Stukeley kneeling before Pope Gregory XIII., who is in full pontificals, with the triple crosier and a fan of peacock's feathers in his hands, such as he was reported to have given to Stukeley; behind stands Philip II., King of Spain, crowned and sceptred; in the background are troops of pikemen and arquebusiers: 1572. The adjoining banner shows the death of Sir T. Stukeley and the defeat of his regiment in battle

with the Moors, whom, having joined Sebastian, King of Portugal, he had attacked at home: on the banner is "*Sic Magnis excidit ausis.*" (4.) Is inscribed "*Desmonds bloody practise approved,*" and shows the murder of Arthur Carter, Deputy Governor of Monmouth, an old and unarmed man, at Tralee, and in his bed, by John Desmond, brother of the earl of that name, notwithstanding the interposition of the footboy of Henry Davil, an English captain whom the Lord Deputy of Ireland had sent to the Earl of Desmond with orders that he should aid in capturing a body of Spanish troops which had landed at Smerwick, in Kerry, July, 1579. Behind the curtains of the bed appears a priest (Nicholas Sanders) encouraging the murderer and holding that banner which the Pope had consecrated and given to him with a view to the invasion of Ireland. Behind appear troops ranged under the standard of the Cross. The adjoining banner shows how the Earl of Desmond was slain by a pikeman, and the flight of Nicholas Sanders to the woods, where it is said he died, as he is represented here, raving mad: upon the banner is written "*Sanguinary non dimidiabant dies Suos.*" (5.) "*Rebellion the effect of monasteries,*" shows two Jesuit priests (Parsons and Campian) standing in a meadow before a monastery (Douay), its church and gatehouse. One of these men holds a paper inscribed, "*Paps. Licens,*" which refers to that of 1580. The adjoining banner bears the figure of a priest (Campian) hanging from a tripod gallows, and the inscription "*Raro antecedentem Eccl'estum.*" (6.) "*Someruiles hast to Kill the Queene,*" shows Elizabeth seated in a pavilion and the would-be murderer with his sword drawn attacking the guards without (1583). On the adjoining banner is Somerville in prison and in the act of strangling himself, with the inscription "*Qualis vita finis Ita.*" (7.) "*The Spa: Embas: thrust out of England,*" as he pretended was wrongfully done. This shows the sea-shore with ships and a boat, into which three persons are about to embark. Francis Throgmorton, or the Secretary of Bernard Mendoza, the Spanish Ambassador, stands holding two scrolls, on which, in reference to the alleged discovery of such papers among the letters of Throgmorton, is written, "*Popish Noblemen,*" meaning a list of persons who might be expected to aid an invasion of the country, and "*Englands hauens,*" being a catalogue of harbours. On the adjoining banner appears the hanging of Francis Throgmorton, 1584, and "*Reginam ptegit Deus.*" (8.) "*Torne Papers blowne into the Ship,*" illustrates a curious incident which was described at the time; how Creighton, a Jesuit priest, was conveying to Scotland in a Spanish vessel some correspondence against England, when his ship was taken by a Dutch privateer, and the priest, thinking to destroy the papers of which he was the bearer, tore them and threw the fragments overboard, but the wind forced the pieces back to the decks, and these being rejoined by Sir William Wade exposed the plot. A ship with all her sails set is at sea; two others are in the distance; a man in the shrouds of the former is casting torn papers abroad, which are blown back by the wind.<sup>1</sup> On the adjoining banner appears a man (Sir William Wade) seated at table and fitting fragments of paper together; by this method he discovered their contents; above is "*Non est consilium contra Dominium.*" (9.) "*Parry not able to Kill the Queene,*" shows, as confessed by himself, the failure of William Parry's intention to kill Elizabeth. She is walking in a garden. He has a dagger in one hand, and, in the other, a paper inscribed, "*Popes absolution.*" Behind is a garden, with clipped hedges and trees. 1585. On the adjoining banner appears Parry, after he confessed his intention to kill the queen, hanging from a gibbet and before an archway, under which is written "*Deus Vindex.*"

<sup>1</sup> As to the curious incident of the forcing back of these papers by the wind, see the pamphlet in the Harleian Collection, reprinted in "The Harleian Miscellany," which is styled "The Earl of Glamorgan's Negotiations," where the recovery of certain papers that had been thrown overboard under similar circumstances is described. Printed by order of the House of Commons, 1645.

(10.) "*Babington with his Complices*," represents nine gentlemen standing in St. Giles's Fields; from the mouth of Babington a label proceeds, with the words "*Hi mihi sunt Comites quos ipsa pericula ducunt*" inscribed on it. On the adjoining banner appear the hanging of one of these conspirators, the disembowelling of another, and five others waiting for death, after the failure of their purpose—as the accompanying verse tells us:

"To Cut off one poor Ladies vital Twine."

The executions of Babington, Ballard and others, took place in St. Giles's Fields, Sept. 20, 1585. (11.) William "*Stafford clearing himself*," before the Council of England—Burghey, Leicester, Hatton, Davidson and others. He kneels at the foot of the table, while his judges sit at the side. The French ambassador stands at the end of the table. Stafford is confessing the plot, in consequence of which the banner shows the French ambassador embarking in haste to leave England; the motto, "*Malum, consilium consultori pessimū*:" 1587. (12.) "*The Invincible Armado*," shows, in a manner like that of "*The Destruction of the Spanish Armada*, 1588," &c., No. 41, 1588; "*Invincible Armada*, 1588," &c., No. 42, 1588; and "*Ventorum Ludibrium*," Nos. 45, 46, and 47, 1588, a crescent of vessels, inclosing the date "88," and with a ship approaching them, which rather suggests the attack by the "*Defiance*" pinnace on the 21st July, than the despatch of the fire-ships before Calais on the 28th of that month. (See "*Ventorum Ludibrium*," 1588, No. 46, 1588.) A Wind blowing and inscribed, "*I blow and scatter*;" on the right is "*Tilbury*," and two bodies of pikemen drawn up. (See Nos. 41, 42, and 47, 1588.) On the opposite side is a coast, inscribed "*Calis*" (Calais). On the adjoining banner appears an ark riding safely in a troubled sea, above and below is "*Dextra Dei fecit Salutem per aquas*." (13.) "*Lopas compounding to poison the Queene*," 1592, to which the verses are—

"But now a private horrid Treason view  
Hatcht by the Pope, the Devil and a Jew;  
*Lopez* a Doctor must by Poison do  
What all their Plots have fail'd in hitherto:  
*What will you give me then*, the *Judas* cries  
Full *fifty thousand Crowns*, t'other replies.  
'Tis done—but hold, the wretch shall miss his hope,  
The Treasons known, and his Reward's the Rope."

Dr. Lopez, a Jew, was one of the physicians to Queen Elizabeth's household. For further information about Lopez see the tracts styled "*Leycesters Commonwealth*," and "*Leycesters Ghost*," 1641, E. 197. In the design a gentleman wearing a Spanish ruff and broad beaver, stands in a landscape; this represents Stephen Ferrera de Gama, one of the attendants of Antonio, King of Portugal. A church and houses are in the distance. De Gama addresses Dr. Lopez, who is in academic costume, with an offer of money, 50,000 crowns, for killing the Queen; Lopez says, "*Quid dabitis*." (14.) "*Tyrone's false Submission afterwards rebelling*," 1597. Hugh Lopez, Earl of Tyrone, kneeling on the ground before the Earl of Essex, Lord Deputy of Ireland, has his hat off, and one hand beneath his beard; the Deputy sits at the entrance of a tent; companies of pikemen are marching over mountains in the background. The adjoining banner suggests the sequel to the Earl's renewed treason; holding a bundle of rods in his hand, a man is running away; above is "*Conscientia mille testes*."

The remaining four subjects and two banners are on the architectural base of the tablet, and refer to the reign of James I. Thus (15.) "*Watson Seducing Noblemen*," that priest standing and surrounded by ten kneeling gentlemen, to one of whom he appears to be administering an oath: 1603. Among them were reported to be Lords Cobham and Gray of Wilton, Sir Walter Raleigh, Sir G. Markham, Sir E. Parham, &c. The adjoining banner shows, and thus, perhaps,

covertly compares the merciful disposition of James with the rigour of Elizabeth, the pardon of one of these conspirators, probably, Sir Griffin Markham, by means of a messenger, "Master Gibb," who, a moment before the descent of the executioner's axe upon the neck of the condemned, thrusts between the axe and the neck a paper on which is written "Pardon." Above is "*Vide Clementiam Regis.*" (16.) Represents "*The Powder Plot*" in the manner of its discovery by the Eye of Providence, which sends a ray, inscribed "*I see and smile,*" upon Guy "Fax," who (as in "*The Destruction of the Spanish Armada, 1588,*" &c., No. 41, 1588, "*Ventorum Ludibrium, 1588,*" &c., No. 45, 1588), is entering the cellar of the Parliament House with a lighted lantern; above the gables are the heads of traitors on spikes; on the roof is "*Novemb. y<sup>e</sup> 5<sup>th</sup>*"; behind flows the Thames towards London Bridge, on the battlements of the fortified entrance of which nine human heads are raised on spikes; at the distant foot of the bridge the City, with its churches, St. Paul's, &c., appears. On the adjoining banner is a burning bush, with "*Digitus Dei hic per ignem.*" Below the last two designs appear two others: that on the left, underneath which is "*Deo Liberatori,*" comprises an altar raised on two steps, and having a glory behind and above it; two hands sustain a flaming heart over the altar; on the last is written, on two labels, "*Lift up harts and hands and praise y<sup>e</sup> Lord.*" An iris spans the altar, and bears the chronograph "*qVIs sIcVt tV DoMIne In FortIbVs.*" In the right-hand design, which is underwritten "*Deo Reduci,*" is a ship lowering her sails as she comes to land, having upon her foresail the Prince of Wales's badge of feathers; at the end of her bowsprit the "Jack" of England and Scotland, blown out by the wind; the royal standard of the two countries displayed at her stern, and two men waving hats to four persons, who on the shore welcome their arrival.

In front of the tablet and its base sits (as in the Frontispiece to "A THankfvll Remembrance of Gods Mercie," 1624, No. 98, 1624) an allegorical figure of the True Church. She is looking upwards, and crowned with a church; her robe is clasped at the neck with a heart, at the sides of which is written "*Ecclesia Vera*"; with extended hands she holds a banner, on which appears "*A Thankfvll Remembrance of Gods Mercie, by G. C.*" (George Carleton, Bishop of Chichester.) Below is a chronograph, thus: "*SanCIVs est Do.MInVs. In operIbVs sVIs.*" Her feet rest on the "*Malignant Church,*" i.e. the devil in the form of a horned beast, a tonsured monk, and the Pope, upon whose neck is the visible foot of the sinner. A cardinal's hat appears with these. This design was composed from the frontispiece of "A THankfvll Remembrance, &c." (See that title, as above.) The subjects on the banners by the side of the female figures on which frontispiece re-appear here in the altar, i.e. "*Deo Liberatori,*" as above, and No. 16, "*The Powder Plot.*" "*Per aquas*" and "*Per ignem,*" above described, appear in the rondels of the frontispiece.

Each of the sixteen figures is explained by a verse of eight lines attached on either side of the print. Eighteen lines appear at the foot of these verses. At the end is—

"Sold by John Garret at his Shop, at the *Exchange-Staires in Coruhill*, where you may have choice of all Sorts of Large and Small Maps: Drawing Books Cobby-books, and Pictures, for Gentlewomens works; and also very good originals of French and Dutch Prints."

See "A THankfvll Remembrance of Gods Mercie" (No. 98, 1624), which was written by George Carleton, Bishop of Chichester. The third edition, 1627, contains nineteen very interesting engravings by "*F. Hulsius,*" many of which, having been adapted by the artist of "*Popish Plots and Treasons*" to his purpose, as above, supplied him with designs for this print. See 807, c. 22, which copy of the book does not contain the above described No. 15, or the altar ("*Deo Liberatori*") and ship coming to land ("*Deo Reduci*"); it has, however, a space left on p. 241 for the insertion of a print, doubtless that which appears here as No. 15.

21 $\frac{1}{4}$  × 12 $\frac{3}{4}$  in.



## 14.

## THE DESCRIPTION OF WRATH. (No. 1.) [1569]

Salomon { A wrathfull person prouketh contention :  
 { But he that is patient appeaseth debate.

THIS woodcut occurs on the back of the leaf which has the signature C ii. in Stephen Bateman's "A cristall glasse of christian reformation, wherein the godly maye beholde the coloured abuses vsed in this our present tyme. Imprinted by John Day dwelling ouer Aldersgate, 1569." Black Letter.

A soldier, mounted on a boar and clad in Roman costume, bears a banner in his right hand; on the banner is painted a pope, who holds a triple crosier and has a wolf's face. In front of this group is a man who stabs himself and tears his hair; behind is a woman raving. Below is printed "The Signification :"—

"The Bore signifieth Wrath, and the mā on his backe mischiefe; the Pope in the Flag destruction, & the Flag vncertaine religion, turning and chaunging with euery blast of winde; the man killing him selfe desperation: the woman madness."

$4\frac{1}{2} \times 3\frac{3}{4}$  in.

Brit. Mus. Library, 698, e. 2.

## 15.

## THE DISCRPTION OF WRATH. (No. 2.) [1569]

Antisthenes { Enuy eateth a man,  
 { as rust consumeth yron.

THIS woodcut occurs on the back of the leaf which has the signature C iii. of Stephen Bateman's "A christall glasse of christian reformation," &c. 1669.

An ass, dressed in a judge's robes, sits in the seat of justice; before him, on our left, stands a man, who is being led away by an ecclesiastic and another man; on the right stand a friar and another person conversing.

Below is printed "The signification :"—

"The Asse signifieth wrathfull iustice. The mā that is drawē away Truth. Those that draweth Truth by the armes Flatterers. The Frier, lies, & the associate with the Frier, Periury."

$4\frac{1}{2} \times 3\frac{7}{8}$  in.

Brit. Mus. Library, 698, e. 2.

## 16.

## THE DESCRIPTION OF WRATH. (No. 3.) [1569]

Pythoragas. { They which to slaunder or to kill,  
 { The dead haue their delight.

THIS woodcut occurs on the page which faces the leaf having the signature D i. in Stephen Bateman's "A cristall glasse of christian reformation," &c. 1569.

It represents a friar, turned to our left and holding a chalice towards a man whose hands are outstretched to receive it. From the chalice rises a winged cockatrice or serpent, as frequently represented in legends of the life of St. John the Evangelist. A man, who appears to be embracing another, really stabs him in the back.

Below is "The signification :"—

"The man which standeth lyke a Prophet signifieth godlines : the Fryer treason : the cup with the Serpent poyson : the other which striketh with the sworde murder : and he which is wounded is peace."

$4\frac{1}{2} \times 3\frac{3}{4}$  in.

Brit. Mus. Library, 698, e. 2.

## 17.

## THE DESCRIPTION OF WRATH. (No. 4.)

[1569]

“Are lyke such dogges in fury,  
That at stones doe barke and bite.”

THIS woodcut occurs on the back of the leaf which has the signature D i, of Stephen Bateman's "A christall glasse of christian reformation," &c. 1569.

The Pope, sitting in a chair, with his foot on the face of a prostrate man, and with a drawn sword in his hand, directs an executioner who is in the act of cutting off a man's head; in the distance are three men kneeling in prayer. The Hebrew name of God is in the sky, irradiated.

Below is printed "The signification:"—

"The Pope is oppression: the mā which killeth is crueltie: those which are a killing constant religion: the three kneeling loue furtherance and truth to the Gospell," &c.

$4\frac{1}{8} \times 3\frac{3}{4}$  in.

Brit. Mus. Library, 698. e. 2.

## 18.

## THE DESCRIPTION OF LECHERY. (No. 1.)

[1569]

"Great griefe assailes the Lecherous minde: of such as doth the youth allure,  
More worse then beastes I do thē finde: such youth to lechery to procure."

THIS woodcut occurs on the back of the leaf which has the signature D ii. of Stephen Bateman's "A cristall glasse of christian reformation," &c. 1569.

A young and handsomely dressed woman, mounted on a goat, the horns of which she holds with her right hand, is guided towards our left by an old woman, who walks holding the goat's beard with one hand and a serpent-headed staff in the other.

Below is printed "The signification:"—

"The Goate signifieth Lechery: the woman Whoredome; she which leadeth the Goate by the beard is *Meretrix*, the baude: and the deuill *Nicticorax*, a blinde guide or deceauer."

$4\frac{1}{8} \times 3\frac{3}{4}$  in.

Brit. Mus. Library, 698. e. 2.

## 19.

## THE DESCRIPTION OF LECHERIE. (No. 2.)

[1569]

"Worse then a Pharasite I may them call:  
which lawfull mariage doth disdain:  
And seekes the truth to bring in thrall:  
all such doth Sathā quit their paine."

THIS woodcut faces the leaf which has the signature D iii. of Stephen Bateman's "A christall glasse of christian reformation," &c. 1569.

A friar sits caressing a nun, who is seated on his knee; the devil, in the dress of a monk, approaches them from the left: a little imp is perched above the friar and nun.

Below is printed "The signification:"—

"The Fryer is *Fallax*: the Nunne *Dedecus*: the deuill in the tree superstition: and the other deuill *Didax*, a reprocher of wickednes, and a rayler agaynst the veritie."

"The Description of Lecherie" (No. 3) is not satirical.

$4\frac{3}{8} \times 3\frac{7}{8}$  in.

Brit. Mus. Library, 698. e. 2.

## 20.

### THE DESCRIPTION OF LECHERY. (No. 4.)

[1569]

*Prouerbes* 23. "A whore is a deepe graue: and an harlot is a narrow pit.

She lurketh like a theefe: and bringeth vnto her suche as be full of vice."

THIS woodcut occurs on the leaf which has the signature E ii. of Stephen Bateman's "A christall glasse of christian reformation," &c. 1569.

It represents a chamber with two windows, in the middle is a table spread for a feast: two pairs of men and women sit under a canopy, caressing; a third woman, with dragon's feet, sits in a chair on our left of the table, and holds a drinking-cup. One of the windows shows armed men fighting; the other, a pair of lovers led to the mouth of Hell by a devil who plays on a lute.

Below is printed "The signification:"—

"These foure sitting banqueting signifieth fleshly delight: and the fift, which is apparelled lyke a woman with a cup in her hand, and whose legges are like vnto a Serpent, is called *Philogines*, a louer of Lechery: the cup horroure: the legs destruction: the men fighting murder: and hell the place for such offenders, whose continuance (*sic*) is endles."

$4\frac{3}{8} \times 3\frac{7}{8}$  in.

Brit. Mus. Library, 698. e. 2.

## 21.

### THE DESCRIPTION OF GLUTTONY. (No. 3.)

[1569]

"When prelates to wyne doth geue their delight,

To vanquishe truth which shines so cleare:

Then followeth death with all hys might,

Them to preuent, and payes their hyre."

THIS woodcut occurs on the leaf which has the signature F i. of Stephen Bateman's "A christall glasse of christian reformation," &c. 1569.

A priest sits on the left under an arcade, as in a cloister, with torn books at his feet; before him stands a man in a barrel, who presents to him wine and fruit; on the right is seated a woman, who holds a rosary.

Below is printed "The signification:"—

"The Priest signifieth *Newter*, neyther hoate nor colde: the man in the barrell vnساتiable desire: the bookes torne vnwrittē verities: the Nunne light credence in beleuing the same."

Nos. 1. and 2. of "The descriptions Of Gluttony," are not satirical.

Facing the latter is a curious woodcut, not satirical, of an initial I, the background of which is a landscape, with an officer of artillery, in the costume of Elizabeth's reign, taking the altitudes of buildings in villages which are in the distance, by means of a rude level: a piece of artillery stands near him.

$4\frac{3}{8} \times 3\frac{7}{8}$  in.

Brit. Mus. Library, 698. e. 2.

## 22.

## THE DESCRIPTION OF GLUTTONY. (No. 4.)

[1569]

“All such therefore as peruert bee:  
and seekes to maintaine their estate:  
Without repentance straight shall see:  
the endles woe and dreadfull gate.”

THIS woodcut occurs on the page which has the signature F ii. of Stephen Bateman's "A christall glasse of christian reformation," &c. 1569.

Bacchus, seated on a bear, rides towards our left, preceded by a king and a friar, and followed by a serving-man and a Popish priest.

Below is printed "The signification:"—

"The two foremost excesse, the king mainteinaunce, the Frier sufferance — and *Bachus* the god of wync: the Beare force: the serving man riot: and the Popishe priest careles dyet."

$4\frac{1}{2} \times 3\frac{7}{8}$  in.

Brit. Mus. Library, 698. e. 2.

## 23.

## THE DESCRIPTION OF SLOTH. (No. 4.)

[1569]

"Great grieffe it is the learned to see:  
in slothfull rest to spend their dayes:  
Such may be likened to drone bees:  
that sucke the sweete and go their wayes."

THIS woodcut occurs on the page which has the signature G ii. of Stephen Bateman's "A christall glasse of christian reformation," &c. 1569.

A man in a friar's dress, holding a string of beads in his hand, rides on an ass towards our left.

Below is printed "The signification:"—

"He which rydeth on the Ass signifieth sloth, as well as amōg the chiefest as among the lowest: the Fryers weede and Beades signifieth hypocrisie and lothsonnes of the truth."

Nos. 1. 2. and 3. of the "Descriptions of Sloth" are not satirical.

$4\frac{1}{2} \times 3\frac{7}{8}$  in.

Brit. Mus. Library, 698. e. 2.

## 24.

## THE DESCRIPTION OF ENUIE. (No. 2.)

[1569]

"Where Gods word preached is in place:  
vnto the people willingly:  
Woe be to them that would deface:  
for if such cease, the stones will crie."

THIS woodcut occurs on the leaf following that which has the signature G iii. of Stephen Bateman's "A christall glasse of christian reformation," &c. 1569.

It represents a parson preaching in a church and from a pulpit; a friar and another Popish ecclesiastic seize him by the beard, to drag him out to the stake which burns without; a crowd of persons sit quietly by.

Below is printed "The signification:"—

"He which preacheth in the pulpit, signifieth godly zeale, & a furtherer of the gospel: and the two which are plucking him out of his place, are the enemies of Gods word, threatning by fire to cōsume the professors of the same: and that

company which still are *Nullifidians*, such as are of no religion, not regarding any doctrine, so they may bee quiet to liue after their owne willes and mindes."

No. 1. of the "Descriptions of Enuie" is not satirical.

$4\frac{1}{2} \times 3\frac{7}{8}$  in.

Brit. Mus. Library, 698. e. 2.

## 25.

## THE DESCRIPTION OF ENUIE. (No. 4.)

[1569]

"To Serpent like I may compare:  
those greedie wolues that lambes deuour:  
Awaiting still to catch in snare:  
all such as gette they may by power."

THIS woodcut occurs on the page which has the signature H ii. of Stephen Bateman's "A christall glasse of christian reformation," &c. 1569.

A Cardinal, mounted on a dragon, rides over two sheep; on our right, a friar is in the act of cutting the throat of another sheep.

Below is printed "The signification:"—

"The Dragon signifieth the enemie to all that professe the worde of God: the Cardinall persecution, or a persecutor of the same; the Fryer murther: the sheepe which are a killing, signifieth the professors of Christ, from the beginning of the worlde to these present dayes."

No. 3. of the "Descriptions of Enuie" is not satirical.

Facing this cut is a curious initial letter "T," with a view of the sea, upon which sails a ship with a naked man seated at her stern; she is preceded over the waves by Neptune, armed with a trident, and riding on a dolphin.

$4\frac{3}{8} \times 3\frac{3}{4}$  in.

Brit. Mus. Library, 698. e. 2.

## 26.

## THE DESCRIPTION OF PRIDE. (No. 1.)

[1569]

"When daintie dames hath whole delight: with proude attyre themselves to ray:  
Pirasmos shineth in the sight: of glittering glasse such fooles to fray."

THIS woodcut occurs on the leaf which has the signature H iii. of Stephen Bateman's "A cristall glasse of christian reformation," &c. 1569.

A lady stands in a chamber and before a dressing-table, on which is placed an oval mirror surmounted by three plumes. A jewel-box and rings lie on the table; the lady dresses her hair before the mirror; she has one foot on a human skull. Behind and about to clutch her shoulders stands the devil, with wings like those of a butterfly.

Below is printed "The signification:"—

"The woman signifieth pride: the glasse in her hand flattery or deceate: the deuill behinde her temptation: the deth-head which she setteth her foote on, signifieth forgetfulness of the life to come, whereby cometh destruction."

$4\frac{1}{2} \times 3\frac{3}{4}$  in.

Brit. Mus. Library, 698. e. 2.

## 27.

## THE DESCRIPTION OF VERITIE.

[1569]

THIS woodcut occurs on the back of the page which has the signature Q ii. of Stephen Bateman's "A christall glasse of christian reformation," &c. 1569.

It represents Christ sitting on a rainbow; at his feet is the world, up the sides

of which are climbing a Pope and a Cardinal; in the middle is the Devil falling headlong; the world is supported by Death, who sits at the mouth of Hell.

Below is printed "The signification:"—

"He which sitteth on the raynebowe signifieth Christ, and the sworde in his hande signifieth his wrath against the wycked, the round compasse, the worlde, and those two climbing, the one a Pope, and the other a Cardinall, striuyng who shall be highest, and the Diuell which falleth headlong downe is Lueifer, whiche through pride fel, he which holdeth the world, is death, standing in the entrance of hell to receyue all such superbious liuers."

$4\frac{1}{4} \times 3\frac{3}{5}$  in.

Brit. Mus. Library, 698. e. 2.

## 28.

## THE DESCRIPTION OF WISDOME.

[1569]

THIS woodcut occurs on the page which has the signature S ii. of Stephen Bate-  
man's "A christall glasse of christian reformation," &c. 1569.

A house stands on a rock, on our right, with the rain beating against it, while another, which is full of Popish ecclesiastics preaching, stands on low sandy ground, to the left, and is falling to pieces through the force of a river which rushes past it. The banner of the Papacy hangs above the ruined house.

Below is printed "The signification:"—

"The house which standeth on the rocke, signifieth the stedfaste believe of the faythfull. The other, which standeth in the valy and on sandy ground, is the church of Antichrist and all popishe preaching, which house by violence of the water which falleth frō the heighth, ouerturnet<sup>h</sup> it, and so lieth voyde and empty."

$4\frac{3}{8} \times 3\frac{7}{8}$  in.

Brit. Mus. Library, 698. e. 2.

## 29.

## THE DESCRIPTION OF PURGATORY.

[1569]

"Non habemus hic manētē ciuitatem sed futuram inquirimus."—*Heb.* 13.

"Beati qui ad cœnam nuptiarum Angni vocati sunt.—*Apoc.* 19.

"Verbum Dei comburens gladius.

"Omnia parata venite ad nuptias.—*Matt.* 22."

THIS woodcut occurs on the page which has the signature U iii. of Stephen Bate-  
man's "A christall glasse of christian reformation," &c. 1569.

It represents a pool, on the banks of which are several churches, with an open space in front, and another such space behind. The sides of the pool are steep, as if it were excavated in rock. Foremost of the figures which are gathered about the pool, sits, on our right, an ecclesiastic in a flat cap, angling; near him is a basket, as for the fish (souls) he expects to catch. Behind him, fishing from steps which lead to the doorway of a ruined church, stands a nun; from a window in the upper story of this building a man is fishing, and seems to have caught something with his line; the banner of the Papacy is placed above him.

The distant interval in the buildings allows a roadway to appear, with a railing by way of guard; leaning on this railing a monk and nun are angling. Behind, stands a church upon a rock, approached by steps, and removed from those on the banks of the pool of Purgatory. Next, is a building with two windows and a door; from one of the former the Pope angles, from the other a cardinal. In the doorway appears a monk descending the steps which lead to it, carrying his fish-basket and a rod. Two monks sit on the bank on our left, and fish, like the

rest of the company. All the anglers seem to have been successful; to the hook of each something, which may be intended for a human head, is attached.

The essay to which this woodcut pertains, begins thus: "Forasmuch as the Antichristians haue a place among themselues imagined, a place the which the call purgatory, and so affirming it, and that through their power, they are able to bring soules departed out of hell into theyr purgatory, and also to send soules thether at theyr pleasure and will. I haue thought good to search the scriptures, to the intent to see if there had bene any such word or place, as by their writings is alleaged, and there is neither word nor place in such sort to be fouñd. But sith they affirme such a place to be, I thinke in dede, as many as goe thether, whē they are deade, do leaue their winding shetes behinde," &c.

$4\frac{3}{8} \times 3\frac{7}{8}$  in.

Brit. Mus. Library, 698. c. 2.

### 30.

#### THE DOLEFUL DANCE, AND SONG OF DEATH; INTITULED, DANCE AFTER MY PIPE. To a Pleasant New Tune.

[1577]

A **BROADSIDE**, with a woodcut representing Death and Time, both walking towards our right; the former carries a spade and a javelin; the latter a scythe and an hour-glass. The same woodcut was used for No. 1. in "The Plotter Executed," &c., Dec. 3, 1678, No. 1065, 1678.

With the cut is the following ballad, in two columns, one reference of which enables us to date this broadside, as it recalls the so-called "Fatal Assizes" of Oxford in 1577, when three hundred persons, including the High Sheriff, died of a distemper, which was supposed to have originated among the prisoners:—

"Can you dance the shaking of the sheets,  
a dance that every one must do?  
Can you trim it up with dainty sweets,  
and every thing as longs thereto?  
Make ready then your winding sheet,  
And see how you can bestir your feet,  
For death is the man that all must meet.

"Bring away the Begger and the King,  
and every man in his degree,  
Bring the old and youngest thing,  
come all to death and follow me.  
The Courtier with his lofty looks,  
The Lawyer with his learned Books,  
The Banker with his baiting-hooks.

"Merchants have you made your Mart in France,  
in Italy and all about?  
Know you not that you and I must dance,  
both our heels wrapt in a clout:  
What mean you to make your houses gay,  
And I must tak the Tenant away,  
And dig for your sakes the clods of clay.

"Think you on the solemn Sizes past,  
how suddenly in Oxfordshire,  
I came and made the Judges all agast,  
and Justices that did appear.

And took both Bell and Baram away,  
 And many a worthy man that day,  
 And all their bodies brought to clay.

“ Think you that I dare not come to Schools,  
     where all the cunning Clerks be most ?  
 Take I not always both wise and fools,  
     and am I not in every Coast ?  
 Assure your selves no creature can,  
 Make death affraid of any man,  
 Or know my coming where or when.

“ Where be they that make their Leases strong  
     and joyne about them land to land,  
 Do you make account to live so long,  
     to have the world come to your hand :  
 No foolish nowle, for all thy pence,  
 Full soon thy soul must needs go hence,  
 Then who shall toy for thy defence.

“ And you that lean on your Ladies laps,  
     and lay your heads upon their knee,  
 Think you for to play with beantious paps,  
     and not to come and dance with me :  
 No, fair Lords and Ladies all,  
 I will make you come when I do call,  
 And find you a Pipe to dance withal.

“ And you that are bulle-headed fools,  
     to bubble of a pelting straw,  
 Know you not that I have ready tools,  
     to cut you from your crafty Law :  
 And you that safely buy and sell,  
 And think you make your Markets well,  
 Must dance with death wheresoe're you dwell.

“ Pride must have a pretty sheet, I see  
     for properly she loves to dance,  
 Come away my wanton Wench to me,  
     as gallantly as your eye can glance :  
 And all good fellows that flash and swash,  
 In reds and yellows of revel dash,  
 I warrant you need not be so rash.

“ For I can quickly cool you all,  
     how hot or stout so e're you be,  
 Both high and low, both great and small,  
     I nought do fear your high degree.  
 The Ladies fair, the Beldams old,  
 The Champion stout, the Souldier bold,  
 Must all with me to erthly mold.

“ Therefore take time while it is lent,  
     Prepare with me yourselves to dance,  
 Forget me not, your lives lament,  
     I come oftentimes by sudden chance.



Be ready therefore, watch and pray,  
That when my Minstrel pipe doth play,  
You may to Heaven dance the way."

Finis.

$2\frac{1}{8} \times 1\frac{7}{8}$  in.

Brit. Mus. Library, C. 26. f. "Roxburghe Ballads,"  
vol. i. p. 499.

### 31.

#### A DUTCH MEDAL OF QUEEN ELIZABETH AND THE STATE DEPUTIES. [1585]

OBVERSE, the Queen sitting amid roses, holding out her hand to the deputies, with legends, "*Rosa Nectare Imbvtā*," and "*Macte Animi*." Reverse, two men eating hay out of a manger with a horse and an ass: with legend "*Spretā ambrosia Vescilis Feno*, 1585."

This engraving is No. 4 in Plate VIII. of the illustrations to Pinkerton's "Medallic History of England," 1790.

Each circle,  $1\frac{1}{8}$  in.

Brit. Mus. Library, 676, h. 4.

### 32.

#### THE EARL OF LEICESTER'S MEDAL, ON HIS ABANDONING THE GOVERNMENT OF THE UNITED PROVINCES. [1587]

OBVERSE, Leicester's head, with motto, "*Robe. Co. Leic. et in Belg. Gvber.* 1587." Reverse, a shepherd's dog abandoning a flock of sheep, with motto, "*Non Gregem Sed Ingratos Invitus Desero*."

This engraving is No. 1 in Plate VIII. of the illustrations to Pinkerton's "Medallic History of England," 1790. See "A Medal of the Earl of Leicester," &c., same date, No. 33, 1587.

Each circle,  $1\frac{7}{8}$  in.

Brit. Mus. Library, 676, h. 4.

### 33.

#### A MEDAL OF THE EARL OF LEICESTER, ON HIS ABANDONING THE GOVERNMENT OF THE UNITED PROVINCES. [1587]

OBVERSE, Leicester's head, with the motto, "*Robertvs Dvdleivs Com. Leyc. Belg. Gvb.*" Reverse, a shepherd's dog abandoning a flock of sheep, with motto, "*Non Gregem sed Ingratos Invitus Desero*."

This engraving is No. 2 in Plate VIII. of the illustrations to Pinkerton's "Medallic History of England," 1790. See "The Earl of Leicester's Medal," &c., same date, No. 32, 1587.

Each circle,  $1\frac{7}{8}$  in.

Brit. Mus. Library, 676, h. 4.

### 34.

#### DUTCH MEDAL ON THE EARL OF LEICESTER, 1587. [1587]

OBVERSE, a bust portrait of the Earl of Leicester, with his name and title as governor of the Low Countries, 1587. Reverse, a flock of sheep feeding in a field; the

shepherd's dog, "*Invites Desero*," walks before the sheep, as if to leave them; legend, "*Non Gregem, Sed Ingratos*."

See G. Van Loon's "*Histoire Métallique des Pays-Bays*," 1732, Part 1. Book iv. page 375.

Published with reference to the Earl of Leicester's departure from the Low Countries, and its attendant circumstances.

Each circle, 2 in. diameter.

Brit. Mus. Library, 157, k. 1.

## 35.

## DUTCH MEDAL ON THE EARL OF LEICESTER, 1587. [1587]

ONVERSE, a bust portrait of the Earl of Leicester, with his name and titles. Reverse, a shepherd's dog, turning from sheep, as if about to leave them; in the exergue, "*Invites Desero*;" legend, "*Sed Ingratos Non Gregem*."

See G. Van Loon's "*Histoire Métallique des Pays-Bas*," 1732, Part 1. Book iv. page 375.

Published with reference to the Earl of Leicester's departure from the Low Countries, and its attendant circumstances.

Each circle, 2 in. diameter.

Brit. Mus. Library, 157, k. 1.

## 36.

## DUTCH MEDAL ON THE RELATIONS BETWEEN QUEEN ELIZABETH AND THE STATES, 1587. [1587]

ONVERSE, Elizabeth seated on her throne, trampling under foot the Beast of the Apocalypse; on her right stands the Earl of Leicester, who offers the royal mantle as a protection against the Beast, to some suppliants who kneel round the throne, and represent the States of Guelderland, Holland, Zealand, Utrecht, and Friesland, as appears from the shields in their hands; legend, "*Deo Op. Max. Lavs et Honor in o[mn]i[e] averm quod . . . 1587*."

Reverse, the name of Jehovah, irradiated; below, the Pope and his monks fall headlong; legend, "*Qrem Ders Conficiet Spiritu Oris Svi*."

See G. Van Loon's "*Histoire Métallique des Pays-Bas*," 1732, Part 1. Book iv. page 369.

Each circle, 2 in. diameter.

Brit. Mus. Library, 157, k. 1.

## 37.

## DUTCH MEDAL ON THE RELATIONS BETWEEN ENGLAND AND THE UNITED PROVINCES, 1587. [1587]

ONVERSE, a plough drawn by two yoked oxen; on the back of one is the Belgian Lion, and on that of the other the English Rose; legend, "*Trahite Æquo Iugo*, 1587."

Reverse, two jars floating in a rough sea, the town of Horn in the distance; legend "*Frangimvr si Collidimvr*." These emblematic jars were very often represented in Dutch medals of the seventeenth century. See G. Van Loon's "*Histoire Métallique des Pays-Bas*," 1732, Part 1. Book iv. page 371.

The same design was published again, in the following year, with the date altered. See "*Histoire Métallique*," &c. Part 1. Book iv. p. 379.

Each circle, 1½ in. diameter.

Brit. Mus. Library, 157, k. 1.

## 38.

A DUTCH MEDAL ON THE RELATIONS BETWEEN ENGLAND  
AND THE STATES. [1587]

OBVERSE, the Ambassador of the States before the Queen, who is treading on the hydra of Popery; little genii present the arms of the Five Provinces; with motto, "*Deo. Opt. Max. Lavs Et Honor In Oe Ævum Qvod*;" and, on the reverse, the Pope, his bishops, priests, monks, &c., falling and dispersed before the irradiated name of Jehovah; with legend, "*Quem Deus Conficiet Spiritu Oris Svi*."

The engraving is No. 8 in Plate VIII. of the illustrations to Pinkerton's "Medallic History of England," 1790.

Each circle  $1\frac{7}{8}$  in.

Brit. Mus. Library, 676, h. 4.

## 39.

DUTCH MEDAL ON THE RELATIONS BETWEEN ENGLAND AND  
THE LOW COUNTRIES, 1587. [1587]

OBVERSE, an inhabitant of the Low Countries, in trying to avoid the smoke of the Spanish Inquisition, is throwing himself into the fire of English Perfidy; legend, "*Fugiens Fovum Incidit In Ignem*, 1587." Reverse, a monkey squeezing its young ones to death in embraces; legend, "*Libertas ne ita chara vt simiæ Catvli*."

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part 1. Book iv. page 368.

Each circle,  $1\frac{1}{8}$  in. diameter.

Brit. Mus. Library, 157, k. 1.

## 40.

A DUTCH MEDAL ON THE CONVENTION OF THE CATHOLIC  
PRINCES. [1588]

OBVERSE, the Convention of Princes, all blinded with bandages, setting their feet on pricks, with the motto above, "*O Coecas Hominvm Mentes O Pectora Coeca*;" around is "*Dvrum est Contra Stimvlos Calcitrare*." Reverse, the Spanish Armada destroyed, with a legend above, "*Veni, Vidi, Vive*, 1588;" around is "*Tv Deus Magnus Et Magna Facis Vt Solvs Deus*."

This engraving is No. 7 in Plate VIII of the illustrations to Pinkerton's "Medallic History of England," 1790.

Each circle, 2 in.

Brit. Mus. Library, 676, h. 4.

## 41.

THE DESTRUCTION OF THE SPANISH ARMADA, 1588, AND  
THE DETECTION OF THE GUNPOWDER PLOT, 1605.

"1588. Deo trin-vni Britanniaë bis ultori, In memoriam Classis invincibilis subversæ submersæ / Proditionis nefandæ detectæ disiectæ.

"To God, In memorye of his double deliveraunce from

y<sup>e</sup> invincible Navie and y<sup>e</sup> unmatcheable powder Treason.  
1605."

This dedicatory title is upon a ribbon, dated at the beginning "1588," at the end "1605."

*Invented by Samuell Ward preacher of Ipswich.*

[1588]

THE print contains three subjects: In the centre above is the irradiated name of Jehovah; on one side are Winds blowing, "*Difflō Dissipo I blow and scatter Ich blaes en verstroy.*" Under these is the Armada drawn up in a circle with a fire-ship entering at its unclosed part; above, "88";<sup>1</sup> within, "*Ventorum Ludibrium*"; below, "*Straverat innumeris, &c.*" Under this part—

"Octogesimus Octavus, mirabilis Annus  
Clade Papistarum faustus vbique pijs,  
IN EIGHTY-EIGHT, Spayne armed with potent might  
Against our peacefull Land came on to fight  
The windes and waves, and fire in on conspire  
To helpe the ENGLISH, frustrate SPAYNES desire."

Under the name of Jehovah is a tent, which is inscribed, "*In perpetuum Papis-tarum infumiam.*" Within it are seated at a table the Devil as president, holding a sealed paper, the Pope, a Cardinal, the King of Spain, a Jesuit, &c.; under it is written "*In foream quam foderūt.*"<sup>1</sup> Two demons peep in at the corner; beyond are the troops of "*Tylbury Campe,*" that is, two bodies of pikemen in battle array; a chariot passes between the regiments, as if to review them. Under this part—

"Perditiōe prius nunq̄e proditiōe petebant  
Perdita perditio est prodita proditio.

To second that the POPE in Counsell sitts  
For some rare stratagem they strayne their witts  
NOVEMBERS 5<sup>th</sup> by powder they decree  
GREAT BRITAYNES STATE ruinate should bee."

On our right side of the print are thick clouds, and from the sacred name issues a ray, having the Eye of Providence and "*Video Rideo I see and smile Ich sie en lach*" upon it; this points to the cellar under the Houses of Parliament, to which "*Faux*" is approaching with a dark lantern. "*Quantillum abfuit, Hōe nāe, How nye,*" is on the ground, and over the Houses, "*Opus tenebrarum, A deed of darkenes.*" At the gables of the Houses are human skulls set upon spikes. Under this part—

"Fausta et festa dies lux aurea QVINTA NOVEMBRIS  
Anglis sulphureum prodidit illa nefas

But hee whose never slumbring EYE did view  
The dire intendments of this damned crew  
Did soone prevent what they did thinke most sure  
Thy mercyes LORD for evermore endure."

See "Invincible Armada, 1588," &c., No. 42, 1588; "Ventorum Ludibrium," Nos. 45, 46, and 47, 1588; "The Destruction of the Spanish Armada, 1588," &c., No. 43, 1588.

"Imprinted at Amsterdam, Anno 1621."

Samuel Ward, or Warde, preacher of Ipswich, was the author of many sermons and religious discourses, and an eminent minister in his district. He published or

<sup>1</sup> See "Dr. Dorislaw's Ghost," June 29, 1652, No. 837, 1652.

invented this print in the year specified, and its effect was considered important enough to call forth the remonstrances and complaints of Count Gondomar, the Spanish Ambassador, who averred that it was calculated to increase, if not to create anew, the old English feeling against his countrymen. This complaint being addressed to the Lords of the Privy Council, Ward was brought to London, examined and remitted to the custody of the messenger; he then petitioned the Council, and, afterwards, the king; alleging his innocence, he was ultimately released, but at a later date was prosecuted by Bishop Wren and Archbishop Laud.

See the "Portrait of Count Gondomar," 1620, No. 88, 1620, where this print is referred to, from "The Second Part of Vox Popvli," by Thomas Scott; "Woe to Drunkards," 1635, No. 131, 1635; "Wrens Anatomy," Dec. 30, 1641, No. 223, 1641, and "A most Elegant and Religious Rapture, composed by Mr. Samuel Ward." 669, f. 14/66.

20 $\frac{3}{8}$  × 13 in.

## 42.

INVINCIBLE ARMADA, 1588, & POWDER PLOT, 1605. [1588]

"1588. Deo trin-vni Britanniã bis ultori, In memoriam Classis invincibilis svbversæ submersæ. I. To God In memory of his double deliveraunce from the invincible navie." Above the line which encloses this inscription is, "Proditionis nefandæ detectæ disiectæ, and the unmatcheable powder Treason."

THIS print commemorates two events, the destruction of the Spanish Armada in 1588, and the defeat of the Popish Plot in 1605. On our left side is a semi-circle of ships, within which a fire-ship enters, taken from the design of "The Destruction of the Spanish Armada," 1588, &c., No. 41, 1588; above are Winds blowing "*Difflo Dissipo I blow and scatter.*" Below, "*Straverat innumeris, &c.*" and "88." On the other side is a tent, inscribed, "*In perpetuum Papistarum infamiam,*" in which are seated at a table, the Pope, a Cardinal, the Devil, King of Spain, and a Jesuit; three monks wait upon them, and two imps are looking in. At their feet "*In foveam quam foderunt.*" Beyond the tent, upon the coast, are troops at "*Tilbury Campe,*" with a beacon burning before them; above, the irradiated name of Jehovah and the Eye, "*Video Rideo I see and smile.*" Under one side are these lines:—

"Octogesimus Octavus, mirabilis Annus  
Clade Papistarum faustus vbique pijs

In EIGHTY-EIGHT. Spayn armed with potent might  
Against our peacefull Land came on to fight  
The windes and waves, and fire in on conspire  
To help the ENGLISH, frustrate SPAYNES desire.  
But hee whose never slumbering EYE did view  
The dire intendments of this damned crew  
Did soone prevent what they did thinke most sure  
Thy mercyes LORD for evermore endure."

Under the other side—

"Perditione prius nunc proditione petebant  
Perdita perditio est prodita proditio

To second that the POPE in Counsell sitts  
 For some rare stratagem they strayne their witts  
 NOVEMBERS 5<sup>th</sup> by powder they decree  
 GREAT BRYTANES STATE ruinate should bee.

Fausta et festa dies lux aurea QUINTA NOVEMBRIS  
 Anglis sulphureum prodidit illa nefas."

This print was imitated from "The Destruction of the Spanish Armada, 1588," &c., No. 41, 1588, omitting the Parliament House and Guy Faux.  
 $8\frac{7}{8} \times 6\frac{1}{4}$  in.

## 43.

THE DESTRUCTION OF THE SPANISH ARMADA, 1588, AND  
 "THE PAPISTS POWDER TREASON." DETECTION OF  
 GUNPOWDER PLOT, 1605. [1588]

*Invented by Samuëll Ward preacher of Ipswich, Now repeated by a Trausmariner  
 Ao. 1689.*

This print is copied from the "Destruction of the Spanish Armada," &c., 1588, No. 41, 1588, as stated.

The copier has added a few things, viz., the tent is ornamented at the four corners of the top with the figures of a wolf, a parrot, an owl, and a dragon; a cockatrice is on the table; on the top lie a gun, a sword, and a brace of pistols; the devil in person accompanies "Faux," holds the Papal Bull, and points the way to the cellar, at the door of which are scorpions and a serpent; "Fire" is under the lantern. On the lower part of the plate is the royal English armorial shield, crowned. The several inscriptions are in German, Latin, and English; under the whole are German verses to the same purport as the others. See "The Papists Powder Treason," &c., 1689, No. 1223, 1689, and "Spayne and Rome Defeated," 1588, No. 44, 1588, also, same title, 1740.

$8\frac{7}{8} \times 6\frac{1}{4}$  in.

## 44.

SPAYNE AND ROME DEFEATED.

*Malcolm del. et sc.*

[1588]

COPY, reversed, by J. P. Malcolm, for his "Historical Sketch of the Art of Caricaturing," 1813, Plate xxii., from the version of Samuel Ward's print of "The Destruction of the Spanish Armada, 1588, and the Detection of the Gunpowder Plot, 1605," No. 41, 1588, which is described under "The Destruction of the Spanish Armada," 1588; "The Papists Powder-Treason," &c., 1603, No. 43, 1588. The cockatrice is on the table in the pavilion, and "Fire" is inscribed on the lantern of Guy Faux, as in the "Transmariners" version.

$8\frac{7}{8} \times 6$  in.

## 45.

"88. VENTORUM LUDIBRIUM. November the 5th. London  
 in Flames. Sept. 2, 1666." (No. 1). [1588]

This print is the frontispiece to Samuel Clark's "A True and Full Narrative of

those two never to be forgotten Deliverances: One from the Spanish Invasion in 88., The other from the Hellish Powder Plot. November 5. 1605. Whereunto is added The like Narrative of that signal Judgment of God upon the Papists, by the Fall of the House in Black-Friers London, upon their fifth of November, 1623." 1671.<sup>1</sup>

The print is divided into four portions: the first is that which is described under the title, "88, Ventorum Ludibrium" (No. 2), 1588, No. 46, 1588, which has been cut from a copy of this frontispiece. The second, like the first, was adapted from Samuel Ward's print, "The Destruction of the Spanish Armada, 1588," &c., 1588, No. 41, 1588. It represents the Parliament House, with human heads on spikes above the gables; barrels and faggots in the cellar; the eye of Providence, with a ray proceeding from it to the barrels, and inscribed "I see and smile." Above the Parliament House is "November the 5<sup>th</sup>." The third part represents "Faux hangd and Quarterd," a figure pendent from a gallows; an axe and a hurdle. The fourth part represents the Great Fire of London, as seen from Southwark, with the bridge, and ships in flames; St. Paul's appears not yet attacked. Inscribed, "London in Flames Sept. 2. 1666."

$4\frac{1}{4} \times 9$  in.

Brit. Mus. Library, 1326. b.

## 46.

"88, VENTORUM LUDIBRIUM." (No. 2.) [1588]

A SEMICIRCLE of vessels inclosing a ship in flames; over it "88," for the year 1588; below it "*Ventorum Ludibrium*." See "The Destruction of the Spanish Armada, 1588," &c., No. 41, 1588.

"On the 28th of July, 1588, being then opposed to the Spanish Armada before Calais, the Lord Admiral of England filled eight of his worst ships with combustibles and gave command of them to Captains Yong and Prowse." "When the Spaniards saw them come neare, the flame shining and giving light over all the sea; they supposing those ships, besides the danger of fire, to have bin also furnished with deadly engines to make horrible destruction among them; lifting up a most hiddeous woefull cry, some pull up anchors; some, for hast, cut their cables; they set up their sailes; they apply their oares, and striken with a pannick terrour, in great hast they fled confusedly."

$4 \times 3\frac{3}{8}$  in.

## 47.

"VENTORUM LUDIBRIUM." (No. 3.) [1588]

A SIMILAR semicircle of ships inclosing one in flames. Above is a tent in which are seated the Pope, a Cardinal, the Devil, King of Spain, and a Jesuit; two devils are peeping at them, and the tent is inscribed "*In perpetuam Papistarum infamiam*." In the distance is seen "*Tilbury Camp*"; at the sides are Winds blowing against the fleet. This is a modern copy, engraved for Smecton's reprint of Samuel Clark's "Eighty-eight revived," from part of Samuel Ward's print on this subject. See "The Destruction of the Spanish Armada, 1588," &c., No. 41, 1588.

$6\frac{1}{4} \times 8\frac{1}{8}$  in.

<sup>1</sup> See "No Plot, No Powder, 1623," Nov. 5, 1623, No. 95, 1623.

## 48.

DUTCH MEDAL ON THE DESTRUCTION OF THE SPANISH  
ARMADA, 1588. [1588]

OBVERSE, the King of Spain, the Emperor, the Electors of Germany, the Pope and many of the Catholic Clergy deliberating; their eyes are bandaged, and their feet rest upon a harrow; legend, "*Deum est contra Stimulos Calcitrare.*" Over the heads of the assembly is this verse, "*O Coecas Hominum Mentes, O Pectora Coeca.*" Reverse, two galleys wrecked upon a rock, others in distress; legend, "*Tu Deus Magnus, et Magna Facis, Tu Solus Deus.*" Above the ships are these words, "*Veni, vide, vive,* 1588."

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part I. Book v. page 384.

Each circle, 2 in. diameter.

Brit. Mus. Library, 157, k. 1.

## 49.

DUTCH MEDAL ON THE DESTRUCTION OF THE SPANISH  
ARMADA. [1588]

OBVERSE, two ships fighting; legend, "*Classis Hisp [anica] Venit, Irit, Frit,* 1588." Reverse, the crowned arms of Zealand; legend, "*Soli Deo Gloria.*"

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part I. Book v. page 384.

Each circle, 1½ in. diameter.

Brit. Mus. Library, 157, k. 1.

## 50.

DUTCH MEDAL ON THE DESTRUCTION OF THE SPANISH  
ARMADA. [1588]

OBVERSE, the sun appearing from behind a cloud, and shining upon the wreck of the Armada; legend, "*Post Nubila Phoebus, A*" 1588."

Reverse, the arms of Zealand, of the nobles, and of towns in that State; legend, "*Calcevi Ordinum Zelandiae.*"

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part I. Book v. page 384.

Each circle, 1¼ in. diameter.

Brit. Mus. Library, 157, k. 1.

## 51.

DUTCH MEDAL ON THE DESTRUCTION OF THE SPANISH  
ARMADA, 1588. [1588]

OBVERSE, the Spanish fleet, with this inscription, "*Flavit Jehovah et Dissipati sunt.*" 1588.

Reverse, a church built upon a rock in the midst of the sea; legend, "*Allidor non Lædor.*"

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part I. Book v. page 386.

Each circle, 2 in. diameter.

Brit. Mus. Library, 157, k. 1.



## 52.

DUTCH MEDAL ON THE DESTRUCTION OF THE SPANISH  
ARMADA, 1588. [1588]

OBVERSE, a man, a woman, and two children, on their knees, giving thanks to God; legend, "*Homo Proponit, Deus Disponit*, 1588."

Reverse, a galley shattered and dismantled; legend, "*Hispani Fvgivt et Perevt Nemine Seqvete*."

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part I. Book v. page 386.

Each circle,  $1\frac{1}{4}$  in. diameter.

Brit. Mus. Library, 157, k. 1.

## 53.

A DUTCH MEDAL STRUCK ON THE DEFEAT OF THE SPANISH  
ARMADA.

*Barlow sculp.*

[1588]

OBVERSE, a fleet, with the motto "*Flavit Et Dissipati Svnt*, 1588." Reverse, a church on a rock, beaten by the waves, with the motto "*Allidor non Lædor*."

This engraving is No. 1 in Plate IX. of the illustrations to Pinkerton's "Medallic History of England," 1790.

Each circle,  $1\frac{7}{8}$  in.

Brit. Mus. Library, 676, h. 4.

## 54.

A JETTON REFERING TO THE DEFEAT OF THE SPANISH  
ARMADA. 1588. [1588]

OBVERSE, a ship, with her mainsail set, afloat, with the motto, "*Hispani fvgivnt et perevnt nemine seqventi*." Reverse, four men kneeling, praying, and looking upwards at a glory which issues from a cloud; the motto "*Homo proponit Deus Disponit*, 1588."

The engraving is No. 6 in Plate IX. of Pinkerton's "Medallic History of England," 1790.

Each circle,  $1\frac{1}{4}$  in.

## 55.

DUTCH MEDAL ON THE ALLIANCE BETWEEN ENGLAND,  
FRANCE, AND THE UNITED PROVINCES, 1596. [1596]

OBVERSE, the Spanish fleet wrecked off Cape Finisterre; above, "*Jehovah*," in a cloud; legend, "*Qvid me Persequeris*, 1596."

Reverse, the shields of the arms of England, France, and the United Provinces, fastened by a cord, which is held by a hand issuing from a cloud; legend, "*Rvmpitvr Havd Facile*."

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part I. Book v. page 476.

Each circle,  $1\frac{7}{8}$  in. diameter.

Brit. Mus. Library, 157, k. 1.

## 56.

"BEATI PACIFICI."

[March 24, 1603]

A PORTRAIT of King James I., prefixed to "The Court and Character of King James, Written and taken by Sir A(nthony). W(eldon) : being an eye, and an eare witnesse. *Qui nescit dissimulare, nescit regnare, MDCL.*"

This portrait is in an oval frame, inclosed by an oblong; round the former is "*Beati Pacifici*;" beneath it is,—with reference to the famous prophecy of the succession of kings and queens in England until the Commonwealth—

"Mars, Puer, Alecto, Virgo, VULPES, Leo, Nullus."

The reference of this inscription being chiefly to the alleged character of James I., the date of his accession to the throne is given here.

See "Mars, Puer, Alecto, Virgo, Vulpes, LEO, Nullus." Jan. 30, 1549, No. 740, 1649. "A Cat May look upon a King." March 24, 1603, No. 57, 1603. "The Scots holding their young kinges nose," &c., "July 14," 1651, No. 812, 1651.

"Beati Pacifici" was King James's motto, although here applied ironically.

$3\frac{3}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 1338/1.

## 57.

A CAT MAY LOOK UPON A KING.

London, Printed for William Rojbould, at the Unicorn in Pauls Church-yard, 1652; In MS. "Jan. 10th." [March 24, 1603]

ON the title-page of this tract is a woodcut, which represents a Cat sitting on the ground, looking to the left. Thus she, in allusion to the title of the book, is looking across the page upon its frontispiece, which is a portrait of James I. in an oval, circumscribed by "*Beati Pacifici*," and with the inscription beneath—

"Mars, Puer, Alecto, Virgo, VULPES, Leo, Nullus."

The latter is a second state of "*Beati Pacifici*," see "March 24, 1603, No. 11603. See "The Scots holding their young kinges nose," &c., "July 14," 1651, No. 812, 1651. "Mars, Puer, Alecto," &c., Jan. 30, 1649, No. 740, 1649.

As this publication refers to James I. and his alleged character, the date of his accession to the throne is given here.

The text contains brief biographies of several kings of England and, especially, bitter references to the career of James I. in respect to his lineal descent, "laziness," "uncleanness," pretended learning, cowardice, folly with the Earl of Rochester; also to the murder of Sir T. Overbury, Prince Charles's journey into Spain, the death of Prince Henry; with the report of six surgeons on their post-mortem examination of his body; the execution of Sir W. Raleigh, &c.

$2\frac{1}{4} \times 2$  in.

Brit. Mus. Library, E. 1408/2.

## 58.

"TRVTH BROUGHT TO LIGHT AND DISCOVERED BY TIME, or, A discourse and Historicall Narration of the first XIII. yeares of King Iames Reigne."

London, Printed for Richard Cotes and are to be Sold by Michaell Sparke at the Blew Bible in Green Arber, 1651. John Dreshout sculp. Lon. [1603]

THIS is the frontispiece to a book called "The Narrative History of King James,

for the First Fourteen Years," which relates the history of the early years of the reign of James the First, in England; that of the history of the divorce of the Earl and Countess of Essex; that of the arraignment of Sir Jervase Yelvis; gives an account of the murder of Sir Thomas Overbury; reckons the revenue of the crown, gifts, pensions, disbursements; and contains the commissions and warrants for the burning of two heretics. 1651.

The print represents Truth, a naked female, who tramples on the body of a person with a crutch; and Time, who tramples on a skeleton, drawing back curtains so as to show James the First seated, as if sleeping, on a throne beneath a canopy of state, his right hand on a skull. Below these are two other compartments: one side represents Memory as an old man, seated in a study with a scroll; at his feet a female figure reclines and holds a cross. On the other side is History, seated in a study, with books on the shelves of a library, and writing in a book; at his feet lies Sloth, a sleeping man. Between the latter two designs is a tree which is rooted in a coffin, on which stands a candlestick with a lighted candle in it, and a flower-pot—on which is a satyric mask—containing a blooming flower; hanging from the branches of the tree are books and scrolls.

"The Emblematical Title Explained" is, as follows, on the page facing this frontispiece:

*Triumphant Truth trampling on Errour base,  
With one Hand hidden Secrets doth uncase;  
With t'other draws the Curtain, shews in King JAMES,  
That Death, Kings, Crowns, Sceptres and all things tames;  
Express'd by this dead Kings posture, right.  
Who Dead, all Regal Ornaments doth slight.*

*One t'other side All-Conquering Time doth stand,  
A Watchfull Sentinel, and with his Hand  
Draws back the other Curtain, to descrie,  
That Princes must as well as Peasants die;  
And helps t' uncover Secrets covered long,  
And under's feet tramples on Death most strong.*

*Then, next, behold experienc'd Memorie,  
The true Recorder of all Historie.  
Spurning down black Oblivion with his looks,  
Whiles He turns o're his Parchments and his Books;  
And by his expert knowledge, calls to minde  
The truths of Stories which thou here shalt finde.*

*On t'other side sits Historie most grave,  
Writes down what Memory unto him gave.  
To countenance both Time and Truth most sweet,  
And treads down lazy Sloth under his feet;  
Relating here, the Ranting daies of old,  
Of whose base pranks, many foul Tales are told.*

*At last, 'ith midst, thou may'st a Coffin spie,  
Wherein a murdered-Corps enclos'd doth lie;  
On which, a Light, and Urn, thou plac'd may'st see,  
And in the midst to grow a spreading Tree,  
Full fraught with various Fruits, most fresh and fair,  
To make succeeding Times most rich and rare.*

## 59.

“TRUTH BROUGHT TO LIGHT BY TIME, or the most Remarkable Transactions of the first fourteen years of King James Reigne.”

*Printed for Ric. Baldwin.*

[1603]

THIS is a copy from the print described as “Trvth brought to light and discouered by Time,” &c. 1651, No. 58, 1603.

$3\frac{1}{4} \times 5\frac{7}{8}$  in.

Brit. Mus. Library, 599, b. 7.

## 60.

THE NATION AND ITS RIOTOUS GOVERNORS, 1603. [1603]

“*Printed coloured and sold by John Garrett at the South entrence of the Royall Exchange in Cornhill going up the stayres.*”

INSCRIBED at the top—

“*Whilst maskinge in their folleis all doe passe  
Though all say nay yet all doe ride the asse.*”

In the middle of this print is an ass led by a man, who, bare-headed and bowing, addresses another in judge’s robes, and with gloves in his hand; the former says:—

“*Ride yf you please good Sr, I doe you pray  
And by your wisdome chässe this rout away.*”

The latter, passing on his way, replies:—

“*Not I my frende the Asse is not for me  
To manie for the Asse doe strice I see.*”

On the back of the ass a young man is seated, with his face to the tail, but by the hair of his head being pulled off by a courtesan who stands behind; as he throws up his hands and feet, he exclaims:—

“*Kicke quicklie Asse or I shall lose thy back  
This shameles wanton makes my neck to crack.*”

She cries:—

“*Staye Sirra Clowne and let the Asse goe free  
For on his back my selfe doe meane to bee.*”

With one hand upon the beast’s neck a young gallant has his foot in the stirrup, which a bearded gentleman is about to hold for him, and exclaims:—

“*Nowe for the Asse, the stirrup I haue wonne,  
Yf I get vp, Ride you when I haue donne.*”

His neighbour replies:—

“*This Asse beares all, so you ride not to fast  
I am content, that I may ride at last.*”

A man with a rod in his hand stands at the back of the animal, and says:—

“*Make way there frendes stande back and let me stride  
If twentie more were by the Asse Ile ride.*”

A man in a fool’s costume pulls hard at the tail, saying:—

“*Strive not there’s Asse for all, but here’s my vales  
Doe not your brauest fooles loue Asses tayles.*”

At the foot of the print are thirty-two lines of the ass's speech, beginning thus :—

“Is there no truthe, no pittie, as you passe,  
Vnto the wretched, poore, and patientASSE?  
Will all gett vpp, vppon me? all together?  
At once? Clowne, Gull, Punke, Pandar, Foole, and Fether?”

$16\frac{3}{4} \times 10$  in.

## 61.

### “TITTLE-TATTLE; OR, THE SEVERAL BRANCHES OF GOS- SIPPING.” [1603]

A LARGE woodcut inscribed as above. Below are thirty-six verses descriptive of the subjects. Both inscriptions are of much later date than the woodcut with which they appear.

A broadside, to which the date of the last year of Elizabeth has been given, showing traces of colour applied by stencil-plates, of which the registering was generally erroneous. It satirizes the idleness and gossiping habits of women at the time when it was designed and is extraordinarily rich in illustrations of manners, costume, and character. It comprises many scenes, the representations of which are adapted irregularly to one another, and each inscribed. Thus, in the upper left-hand corner, is “*At the Childbed*”; a bedroom scene, where a recently delivered lady sits upright in bed and is fully dressed in a high ruff and a coif of the time of Elizabeth; she is propped by two pillows, and talks with another woman, who stands at the bed-side and wears a horned head-dress, such as is sometimes seen in Dutch pictures of this period. At the side of the room are seated two women, one of whom is stout in figure, talking eagerly. At the fireplace, which is open and has tiles on the hearth with a hood above, are five women, all talking; two of them have the newly-born babe in swathes, and lying on a pillow which rests upon their knees as they sit on the floor before the fire; a third dries a napkin, a fourth pokes the fire, and a fifth takes a vessel away. In front of the design eight other women are seated on stools, all talking and heedless of each other.

On the other side of the woodcut is “*At the Market*,” the figures illustrating which are in two lines. Above is a rough shed, or stall, to which a miller has brought a mule laden with sacks of corn: some sacks are piled against a post; from one of these, the mouth of which is open, a salesman seems to be taking part of its contents to be weighed in a balance which hangs behind; eight women, all of whom are talking, stand by, the majority with small sacks under their arms, as if they were about to buy flour. Below are three women seated, as in modern markets, at their baskets, which are filled with vegetables, apples, and very large melons, or pumpkins,—they also talk. In front of these, talking likewise, stand four women with hand-baskets; two of these are discussing a matter of great interest. Behind this group a man is scolding a woman.

At the lower left-hand corner of the print is “*At the Bake-hovse*,” to which the gossips have brought their bread to be baked. Two long tables, upon which each woman has placed her load, fill the front, a servant bears upon his back what appears to be dough in a basket, and is going towards the oven, into which the baker's man is thrusting his long-handled peel, another peel and a rough long broom stand against the wall of the place. Near the end of the table, which is near the oven, stands the master baker, an old man with a feather in his cap, taking a liberty with a woman, which she affects to resent, he gives her a loaf with his disengaged hand. Before him is a large piece of dough, or a sack from which he seems to have moulded nine loaves; behind these are three women eagerly talking, and

at the foot of the table two others, who are energetically scolding; a woman outside the bakehouse approaches with a pasty in a dish.

At the lower right-hand corner is "*At the Ælle Hors.*" The gossips are seated near a fire which burns outside the door of an alehouse, the sign of which is the "Half Moon"; one has a large flagon upon her knees, a second drinks from a lidded noggin, a third holds a knife; the last seems to be drunk, for a maid, who evidently belongs to the house, approaches as if to hold her up; an old soldier, with a buckler slung at his back and a broadsword over his shoulder, passes by.

The design above the last is "*Washers at the River.*" Two maids are carrying linen in a tub, which is borne on their shoulders by means of a stout staff thrust through its handles; their mistress (see the feather in her cap) complains of their tardiness, and one justifies herself; a row of stools, with two and four legs respectively,—most of which are unused, as their owners were idling,—stand in the river, and upon one of these stands a woman who beats a piece of linen with a mallet; on another stool kneels one who washes a garment in the river; behind are two old women fighting, one of whom has the other by the hair, and is herself belaboured by her antagonist with the washing mallet; a third woman cries out in vain.

"*At the Church*" occupies the centre of the upper portion of this print. Here the women sit on the floor on hassocks; the men, who are separated from them, stand: the former are in front, and do not, as they are talking, even pretend to listen to the sermon, which the preacher delivers from a pulpit to the men: By the desk is placed an hour-glass, such as those of which the stands remain in the churches of Stoke D'Aubernoun, Surrey; Wolvercot, Oxford; Dittisham, Devon; and a few other places. Outside the church a man in a square cap and gown kisses a woman; above, is the belfry with the timbers for the bells visible through the tower-light.

The centre of the left-hand side of the print "*At the Hotte Horse*" gives a view of the vaulted interiors of two chambers, which are separated by a pier of stone, and, externally, the slated roof above them, with its dormer open for ventilation. The centre of one of the groined vaults seems to be open and to lead to the dormer above. The house has the sign of the "Crown," and is approached by a flight of steps; a man looks out of the lower window; in front of the gable-window, which is unglazed, hangs a pulley, to be used for hoisting in stores, &c. The floors of both chambers are tiled. In that which is on our right are seven naked women and one partly draped woman at play; towels hang on the wall. In the chamber on our left two naked women are seated in large tubs, with food and drink placed before them, upon a board which rests on the tops of the tubs; two other women stand at the back, as if in conversation; all these are naked; a fifth woman, who is partly draped, brings a loaded dish into the room, and is about to place it on the board before the bathers. This part has been copied for Mr. Wright's "*History of Domestic Manners and Sentiments in England,*" c. xxii. p. 492, where it is stated that it is imitated from a French etching.

"*At the Conditte*" occupies a position which is inclosed by all these designs. Here is shown a circular conduit, like a small classical temple, at which are gathered many women, who are gossiping in whispers and aloud, drawing water into their pails, and at blows and words. On the right a pair have come to blows, a third woman interferes or aids her friend with her fist; on the opposite side of the fountain a man is filling tall vessels, the form of which is evidently the forerunner of that which is now given to milk-cans.

As the block for this print has evidently been very much used, and the inscriptions above and below are comparatively recent, it appears that it must have been in existence long after it was originally cut. It has evidently been "made up" by the printer in a "forme," with type at top and bottom: see the marks of the heads of the pins which have been used to attach the border to the block.

$20\frac{1}{2} \times 18\frac{1}{4}$  in.

## 62.

## THE MARKET PLACE, Etc.

[1603?]

THIS print is by Hollar, and represents several of the incidents which appear in "Tittle-Tattle; or, the Several Branches of Gossiping," 1603, No. 61, 1603, and, in these respects, was copied from that work. On our right is the conduit, with a statue above the fountains; about the basin are gathered many women, the greater number of whom are talking; on the left a mistress is beating her tardy servant. Above is a market, with women seated before their baskets, and groups of others talking; on the right of this more women are talking near the entrance of what, by the dense volume of smoke which issues from the chimney, seems to be a bakehouse. Further in the distance is a street canal, with a water-wheel, and a procession of women crossing the bridge towards a church, which has its end removed to show the interior, and contains some women seated on a bench; the devil is blowing in the ear of one of them with a bellows; the pulpit is empty; behind it sits the male part of the congregation. A group of gossiping women is at the church door. Below the conduit is the margin of a canal, where women are washing linen; one beating a piece with a mallet on a board; also two women quarrelling, a third interfering; below these five women are seated at a fire in the open air, eating and drinking.

The left-hand portion of the print is divided into three parts, and represents above, on our left, the interior of a chamber, with a stove, a swathed baby in a cradle, a nurse seated between the latter two, and in front two groups of women; on our right, the interior of a bed-chamber, a woman in bed, a second woman bringing food to the last; two women gossiping in front. Below is the interior of a bathing-house; under two arches groups of naked women are feasting and playing. Over the latter, as if outside, hangs the sign of the house. See Parthey's "Wenzel Hollar," No. 596.

$\cdot 13\frac{1}{2} \times 8$  in.

## 63.

## POWDER PLOT &amp; DOWNFALL IN BLACKFRIARS. [Nov. 5, 1605]

"Anno, 1623. Quinto Novembris eo scripto die q<sup>o</sup> Anglie Parliamentum a<sup>o</sup> 1605, proditione et insidys Iesuitarum pulvere nitro substratum infla<sup>m</sup>ari et in ætheræ spargi debuit, Iesuitarum conventus Londini in vicinis Gallici Legati ædib, ad missam et conciones audiendas congregatus fatali providētia cœdium ruina precipitatq<sup>3</sup>, et dissipatq<sup>3</sup> est, oppressis centū et plus totidem vulneratis."

ON one side, the king, to whom a messenger presents a letter, is seated in Parliament in an upper chamber of the Houses of Parliament, from which part of the wall is removed; under this is a cellar filled with powder barrels, to which the conspirators are approaching; a crowned fiend blows with a pair of bellows at a torch which is held by one of the conspirators; an angel, who is attended by halberdiers, arrests Guy Faux.

ON the other side, the interior of a house is seen; the floor of the upper chamber has given way, and, with many persons who had congregated therein, is bursting

through the two rooms beneath. The pulpit has fallen first; the altar, with the chalice upon it, is sliding into the gap.

Between these buildings, above, is an angel holding an olive branch towards the Parliament, fulmen towards the opposite house. Below, a royal funeral procession passing through the streets of a city.

"On the Lords day, Oct. 26, according to the English account, but Nov. 5, according to the Popish account, went far and near that one Drury<sup>1</sup> a Romish priest (a man of parts and eminent gifts), would preach that day in the afternoon in a fair house in Black Friars, London. That mansion was now inhabited by the French Ambassador, and the sermon was to be in a garret, under which was another large chamber which one Redyate, another Romish priest, had hired for himself. Under this was the drawing chamber of the ambassador, supported with strong arches of stone. The whole garret rooms adjoining and top of the stairs were as full as they could hold, and others were in Redyates chamber. The garret was 14 feet long and 16 feet wide, and the preacher stood at a table about the middle of the room. When he had discoursed about half an hour, on a sudden the floor whereon the preacher and the greatest part of his auditory were fell down with such violence, as therewith the floor of the chamber under it, where Redyate and his company were, was broken down with it, so that both the floors, with the beams, girders, joyces, boards and scelings, with all the people on them, fell down together upon the third floor, which was the French Ambassadors withdrawing room. On the Lords day at night when they fell they were numbered ninety-one dead bodies, but many were secretly conveyed away in the night. On the morrow the coroner and his inquest coming to view the bodies found remaining but sixty-three. Some were buried in a burying-place within the Spanish Ambassadors house in Holborn, amongst whom the Lady Web was one, the Lady Blackstones daughter rather, and one Mistris Udal a third: Master Stoker and Master Bartholomew Bavin were buried in Brides parish; Robert Sutton, John Loccham and Abigail Holford in Andrews, Holborn; Captain Summer's wife in the vault under Blackfriars church, and her woman in the churchyard. For the Corps remaining, two great pits were digged, one in the fore Court of the said french Ambassadors house 18 feet long and 12 broad; the other in the garden behind his house, 12 feet long and 8 broad. In the former pit were laid 44 corps, whereof the bodies of Drury and Redyate were two. These two wound up in sheets were first laid into the pit, with a partition of loose earth to sever them from the rest. Then were others brought, some, in somewhat a decent manner, wound up in sheets; but the most in a most lamentable plight the shirts only of the men tyed under the twists, and some linnen tyed about the middle of the women, the rest of their bodies naked, and one poor man or woman taking a corps by the head, another by the feet tumbled them in, and so piled them up almost to the top of the pit. The rest were put into the other pit in the garden. No obsequies of funeral rites were used at the burial. Only the day after, a black cross of wood was set upon each grave, but was soon by authority commanded to be taken down."—CLARK'S *England's Remembrancer*.

10½ × 5½ in.

## 64.

NOVEMBER THE 5, 1605. THE QVINTESSENCE OF CRVELTY,  
or Master-Peice of Treachery, the Popish Poudcr-Plot,  
Invented by Hellish-Malice, Prevented by Heavenly-mercy.

<sup>1</sup> See "No Plot, No Powder, 1623," Nov. 5, 1623, No. 95, 1623.



Truly related, and from the Latine of the Learned, Religious, and Reverend Dr. Herring, translated and very much dilated. By John Vicars.

London, Printed by G. M. for R. Harford at the signe of the guilt Bible in Queens-head-ally in Pater-noster-row. 1641. [Nov. 5, 1605]

By way of frontispiece to this book is a print representing Guy Faux guided by the Devil to the cellar of the Parliament House, where lie faggots and barrels of powder. A ray proceeds from Heaven, and includes the Eye of Providence towards the cellar. Below are ten lines of English verse.

The body of this book contains other illustrations.

$3\frac{1}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 1100/1.

## 65.

“THE CLOUD OF IGNORANCE AND ERROUR.” [Nov. 5, 1605]

THIS woodcut faces the beginning of the text of “The Quintessence of Crvelty and Masterpiece of Treachery The Popish Powder-Plot,” p. 1 of John Vicars’ book with this title. See “November the 5, 1605,” Nov. 5, 1605, No. 64, 1605. It represents a circle, enclosing an island, on which is a building (the Parliament House?); likewise two heads of kings. This circle is surrounded by eight heads, all blowing upon it. Beneath are the following lines:—

“Enclosed with Clouds of Ignorance and Error,  
Rome, Hell and Spain do threaten Englands terrour;  
The Card-nall, Legate, Jesuite, *impious* Fryers,  
Home-bred Recusant, Brittaines bane desires;  
Each puffs and snuffs with Envy (All in Vain)  
At Christs pure Gospell, which shall still remain.”

Of the eight heads, 1, that of the Pope, blows “*Curses and Excommunications* ;” 2, that of the King of Spain, “*The Armada in 88* ;” 3, that of a Jesuit, “*Daggers, Doggs, Poison, Kill all* ;” 4, that of a monk, “*Blasphemies and Lies* ;” 5, that of Satan, “*Envy and Malice* ;” 6, a Recusant, “*Recussancy and Rebellion* ;” 7, that of a cardinal, “*Opposing the Truth* ;” and 8, that of an archbishop, “*Falsification of Scriptures* .”

A circle,  $4\frac{3}{8}$  in.

Brit. Mus. Library, E. 1100/1.

## 66.

A JETTON REFERRING TO THE DETECTION OF THE GUN-POWDER PLOT.

Barlow sculp.

[Nov. 5, 1605]

OBVERSE, a serpent among flowers, with the motto “*Detectvs Qvi Latvit* .” Reverse, the name of Jehovah irradiated, in a crown of thorns, with the chronographic motto “*non Dorrr ItastI antIstes IaCobI* .”

This engraving is No. 7 in Plate XI. of the illustrations to Pinkerton’s “*Meddall History of England*,” 1790.

Each circle,  $1\frac{1}{8}$  in.

Brit. Mus. Library, 676, h. 4.

## 67.

"THE POWDER TREASON, Propounded by Sathan, Approved by Anti-Christ, Enterprised by Papists, Practized by Traitors, Reveled by An Eagle, Expounded by An Oracle. Founded in Heauen."

*Rich. Smith, Excogitavit. Mich. Droshaut, sculpsit.*

[Nov. 9, 1605]

WITHIN an architectural frame or canopy hangs a drawing, as of the Parliament House with one side removed, showing the interior of the old House of Peers, with the king seated on the throne, the chancellor's woosack, "*Cæcellarij sedes*," vacant; behind the throne, and divided by a low screen from the House, are the chancellor, treasurer, and royal family. On our right and left are the lords spiritual and temporal, and, in front, the other powers of Parliament. Above, on the roof of the structure, is an escutcheon, with, as supporters, the evangelistic emblems, and for crest a full-faced open-barred helmet, over which is written "*The Helmet of Salvation*," and on a scroll above the motto, "*Tutch not mine Anointed; doe my Prophete no harme.*" The mantle of the shield is sustained by two angels flying, one of whom holds with its disengaged hand a crown of laurel; his companion bears a branch of palm; the former cries, "*All Glory be to God on hye*," the latter, "*And peace be unto Brittanie.*" On the escutcheon is written the Confession of Faith, so that the sentences read interchangeably, "*PTR non est FIS*," "*SPS non est PTR*," "*SPS non est FIS*," and, by means of connecting the word "*DEUS*," which is in the centre of the shield, with the word "*est*" to each of its three angles it reads, "*PTR est Deus*," "*Deus est FIS*," and "*Deus est SPS.*" The proper names are irradiated. "*Scutū Fidei*" is written across the shield. Above is the irradiated Eye of Providence, in the centre of a sun, which is inscribed with the Hebrew name of God; on two semicircles, exterior to the sun, are written "*Providentia Divina*," and "*Luz Inaccessibilis.*"

Above the gables of the House are human heads on spikes. On the base of the architectural composition are the cellars of the House; that on the right is filled with barrels, that on the left is half so filled; in it is a man with a lantern, at whose feet is written "*Faux.*" That in the centre is barred before the window and filled with barrels. On two cartouches which appear between the three cellars is "*They haue digged a pitt for me, and are fallen into y<sup>e</sup> midst of it. Ps. 17. 15.*"

A lunette below shows the Mouth of Hell, the devil holding a scroll, a star rising, and numerous evil spirits, "*Ignitions Conclave.*" Upon the lunette—in the centre of which is a portrait of H. Garnet, in Jesuit's robes, inscribed "*Garnet the Archpriest*," and surrounded by "*Henry Garnet, Arch Præste princeps proditor*"—are the portraits of "*Ro. Winter, Esqueir, Ambrose Rookewood Gent, John Grant, Gent. Sir Euerard Digbie, Tho. Percy Gent, Robert Catsbie Esquier, Francis Tressam, Esqur, Thomas Winter Gent. Thom. Wright, Gent, Christopher Wright, Gent, Ro. Keyes, Gent, Guydo Fauxe.*" These names are written on the inner margin of the lunette; on the outer margin of the same appears "*The Pope's salt-peeter Saints, or y<sup>e</sup> true Pictures of false Traectors, hauing faces seemly, p<sup>r</sup>sonages Comly, but their liues heathenish, practiss deuclish, there deeds damnable, there ends miserable.*" By way of chord to the lunette is the inscription at foot, "*Pr. 16. 5. Though hand ioyned in hand, yett shall not the wicked goe unpunished.*"

Filling the corners of the plates at foot, outside the lunette, is represented

the administration of "*The Sacrament of secrecie*," as taking place in a chapel, with the altar fully decked, to some kneeling men, who are receiving a sacrament from a priest. On the other side of the lunette is "*The reward of Treachery*," the execution of the traitors in Palace Yard, Jan. 30, 1606.

$16\frac{1}{8} \times 25$  in.

## 68.

## A MEDAL OF JAMES THE FIRST.

*Barlow sculp.*

[1605]

OBVERSE, the king's head and titles; reverse, the English Church, with smoke issuing from a chimney, afloat in an ark amid waves. Above, rays of light proceeding from clouds, and the motto "*Stet Salvo in vndis*."

This engraving is No. 11 in Plate XI. of Pinkerton's "*Medallic History of England*," 1790.

Oval,  $1\frac{5}{8} \times 2$  in.

Brit. Mus. Library, 676, h. 4

## 69.

## EXECUTION OF THE CONSPIRATORS IN THE GUNPOWDER PLOT IN THE YEAR 1606.

*N. de Visscher fecit.*

[Jan. 30, 1606]

AN engraving showing this event. In an open space in a town are represented the various modes in which the traitors were executed. A gallows has been erected, from which one criminal is suspended. At the foot is the body of another, which is being drawn and quartered. Near is a large cauldron, over a fire, into which some limbs appear to be thrown; other conspirators are extended upon hurdles, and are being drawn to the place of execution. A great crowd of persons surround the open space, men, women and children look at the executions. In the air appear two angels, "*Justitia*" and "*Fama*," who sustain a cartouche on which is "*SUPPLICIUM*." *De octo coniuratis sumtum in Britannia, diebus 30, et 31: Jan. Styl. vet. Anno MDCV. Sumtum quidem seperatim de quarternis Sed tamen propter eandem omnino Supplicij rationem, hac tabella coniunctim expressum.*

$13\frac{1}{8} \times 9\frac{1}{8}$  in.

## 70.

## EXECUTION OF THE CONSPIRATORS, IN THE GUNPOWDER PLOT IN THE YEAR 1606.

*Published May 1. 1795 by I. Caulfield. R. Romney Sculp.* [[Jan. 30, 1606]

THIS is a copy from the print which is described under the same title and date, No. 69, 1606. The figures of "*Justitia*" and "*Fama*" have been removed from the sky to the foot of the print; the inscription is omitted.

$7\frac{5}{8} \times 5\frac{1}{4}$  in.

## 71.

PORTRAITS OF THE GUNPOWDER PLOTTERS, AND REPRESENTATIONS OF THEIR PUNISHMENTS. (No. 1.)

“Eygentliche abbildvng wie ettlich Englische edellevt einen raht schliessen den König sampt dem gantzen Parlament mit Pulfer zuvertilgen.”

[By S. Pass.]

[Jan. 30, 1606.]

This plate is in four compartments: Above, (1.) between two columns of German poetical description, are represented the eight Gunpowder Plot conspirators, “Bates,” as the servant, without his hat; “Robert Winter,” with a ring on his right forefinger, and showing a paper to Bates; “Christopher Wright;” “John Wright;” “Thomas Percy;” “Guido Fawkes;” “Robert Catesby;” “Thomas Winter.” This compartment was copied for “The Penny Magazine,” 1st Series, No. 486, p. 420.

Below, (2.) Three traitors drawn upon hurdles from the Tower to the place of execution the west end of St. Paul’s, or Palace Yard. (3.) A scaffold on which are the guards and officers of justice, the gallows, a headless corpse stretched naked upon a table, and the executioner taking out the heart; the fire in which the entrails are to be burnt appears behind; (4.) Stakes upon which are the eight traitors’ heads. At foot, eight lines in Latin and French, with the date, “Anno 1606. *Menæ. Feb.*”

$12\frac{1}{8} \times 9\frac{3}{8}$  in.

## 72.

PORTRAITS OF THE GUNPOWDER PLOTTERS. “Consilium Septem Nobilium Anglorum Conivrantium In Necem Iacobi I. Magnæ Britanniae Regis Totivsque Anglici Convocati Parlementi.” (No. 2.)

*H. Ulrich: f.*

[Jan. 30, 1606]

COPY from the first compartment in the print which is described as No. 1, under the same title and date, No. 71, 1606.

Below is the following inscription:—

“Iie habt ilr gunstiger Leser, etliche nemblich 7, der fürnembsten Engelländer, Welche ohnlangst ihren König sampt dem gantzen Parlament mit Büchsen pulver schrücklicher weiss zuvertilgen fürgenommen nach dem leben abgebildet, undt sint diese: Robert Catesby, vndt Thomas Percy, so noch andere hernach zusieh gezogen, nemblich Thomas undt Robert Winter, Guido Fawkes, John undt Christopher Wright, neben Bates Catsbys Diener. Nach dem aber die verratherey entleckt, sindt Robert Catesbi undt Percy von denen so sie verfolgt ersohossen, undt ihre Haupter auff das Parlaments Hauss gesetzt worden die andere aber so noch gefangen, haben noch ihren verdienten lohn Zuerwarten.

“Von dissen vnd andern Mitconspiranten seind den 30 vnd 31. Januar. die 1606 Jahrs zu Westmünster justificirt worden Eberhard Digby, Ritter; 2. Robert Winter, 3. Johan Geant, 4. Thomas Baets. Darnach Thomas Winter, Ambrose Rook, 3. Robert keerts, 4. Guido Faux: Diese seind särtlich geviertheilt, vnd die viertheil andie Thor gehenckt worden.”

$8 \times 4\frac{7}{8}$  in.

## 73.

PORTRAITS OF THE GUNPOWDER PLOTTERS. (No. 3.)  
[Jan. 30, 1606]

COPY from the print which is described as No. 2, under the same title and date, No. 72, 1606.

Below is the following inscription:—

“Effigies 7 Proditorum qui in cuniculis sub Domo Parlamenti, Westmonasterii prope Londinum, agendis, operam posuere: ad ipsam a fundamentis evertendam pulvere tormentario, cum maxima parte Westmonasterii, ac in ea non solum Regem vita privandum, verumetiam præcipuos Procere totius Regni tam Ecclesiasticos quam Seculares, potissimam Nobilitatem, ac præcipuos Ministros Regni, cum multis Spectatorum millibus. Robertus Catesby Arniger primus immanis huius coniurationis fuit auctor. Thomas Percy Nobilis in hoc negotio mire vehemens fuit: Cellam sub Ædibus Parlamenti conduxit, ac valde diligens fuit in cuniculis perficiendis. Eius caput nunc Ædibus Parlamenti impositum conspicitur. Thomas Winter a R. Catesby ad hoc facinus incitatus et aductus est. Guido Fawkes in partibus Belgii quæ sunt sub obedientia Ducis Alberti, cum esset, ad hoc flagitum a Thoma Winter impulsus est: ac in Angliam veniens, cum iurasset cum aliis super codicem Evangeliorum desilentio, Sacramentum quod vocant Eucharistiæ a Sacrificio accepit. Ioannes Wriegt nobilis. Christopherus Wriegt. Robertus Winteri. Atque hi numerum septenarium complevere. Quibus accessit Bates Robert. Catesby famulus.”

$8\frac{1}{4} \times 4\frac{1}{4}$  in.

## 74.

PORTRAITS OF THE GUNPOWDER PLOTTERS. (No. 4.)

Published Oct. 1, 1794, by Herbert G. Caulfield, London. [Jan. 30, 1606]

THIS is a copy, made for Caulfield's "Memoirs of Remarkable Persons," 1795, vol. ii. facing p. 97, from the first compartment in the print which is described as No. 1, under the same title and date, No. 71, 1606. It is much smaller than, and inferior to, the original. The figures of the conspirators are copied separately the same volume.

$5\frac{7}{8} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, 131. b. 23.

## 75.

FRONTISPIECE TO THOMAS CORYAT'S "CRUDITIES." [1608]

*Gulielmus Hole, sculp.*

THE frontispiece to the "Crudities" of Tom Coryat, of Odecombe, Devonshire, the "Odecombian Legge-stretcher," or "Peregrine of Odecombe," as he styled himself in the "Epistle to the Reader" and "Epistle Dedicatorie" of his book.

On a base which supports two columns is an oval bust portrait of Coryat, "Anno ætatis suæ 35," &c. The rest of the print represents various "humours" and accidents which befell the author in his journey. Between the pillars is "Coryat's Crudities. Hastily gobled up in five Moneths travells in France, Savoy, Italy, Rhetia—comonly called the Grisons Country, Helvetia alias Switzerland, some parts of high Germany, and the Netherlands." The following subjects are placed at the sides of the above, and described in "Certaine Opening and Drawing Dis-

tiches to be applyed as mollifying Cataplasmes to the Tumours, Carnosities, or difficult Pimples full of matter appearing in the Authors Front, conflated of Stiptike and Glutinous Vapours arising out of the Crudities: The heads whereof are particularly pricked and pointed out by letters for the Readers better vnderstanding." These "Distiches" are signed "Laurence Whitaker," and refer, by letters indicatory, to the several sections of the frontispiece. For example:—

- A. A ship at sea, the author leaning over her side.  
"First, the Author here glutteth Sea, Haddocke and Whiting," &c.
- B. The author in a covered cart, drawn by two horses, which the verses describe as a "Picardie Cart."
- C. A French horse.
- D. The author crossing the mountains in a chair, borne upon the shoulders of two men.
- E. A courtesan pelting Coryat with eggs as he, F, is rowed beneath her window in a gondola.
- G. Coryat running away from a Jew, by whose means he had endeavoured to replenish the purse which E had emptied.
- II. Coryat pursued by a Dutchman whose grapes he tried to steal.
- I. Coryat's clothing set up on a pole like a scarecrow in a garden, vermin fall from the garments.
- K. The portrait of the author.

"This should be his picture, 'tis rather his Embleme,  
For by (K)<sup>1</sup> it notes him, though 't litle resemble him."

- L. Three courtesans, "*Gallia*," "*Germania*" and "*Italia*," whom Coryat encountered in his travels: the first holds a napkin (?); the second vomits over the author, or his portrait (K); the third sings.
- M. At the top of the print, represents the author as he describes himself, asleep in a stable at Bergamo.
- N. Here the plate is damaged in the copy which is marked as below; another copy, 567, f./4, which is, however, otherwise inferior, is complete, and represents Coryat receiving alms, near Baden, from the men whom he feared would rob him. See his account of the stratagem he employed to this effect in "Crudities."

A second explanation of this frontispiece follows the above, and is signed "Ben Iouson," who contributed a sonnet which forms an acrostic, "Thomas Coryate;" likewise in verse and prose did several of the authors of that day, including Michael Drayton, Sir Dudley Digges, John Donne, Lionel Cranfield, Inigo Jones, and many others, in several languages, including the invocations and Latin verses about Coryat's shoes. See "Thomas Coryat's Shoes," 1608, No. 77, 1608.

In this book are views of the Amphitheatre at Verona, of the Great Clock at Strasburg, the Heidelberg Tun, and a portrait of Frederic IV., Count Palatine of the Rhine, all engraved by Hole.

For Coryat's further history, see Fuller's "Worthies, Somerset;" Granger's "Biographical History of England," 1824, ii. 149; the Rev. T. Terry's "Voyage to the East Indies," p. 58; Wood's "*Athen. Oxon.*" i. col. 424; and the reprint of "Crudities," 1776, 979, g. 12. The last contains a great number of references to him by his contemporaries. He was born in 1577, and died at Surat, on his return from India, Dec. 1617.

5½ × 8 in.

Brit. Mus. Library, 304, g. 15.

<sup>1</sup> "As being the first letter of his name in Greek."

## 76.

## FRONTISPIECE TO THOMAS CORYAT'S "CRUDITIES." [1608]

A COPY from that described with the same title and date, No. 75, 1608, without the signature of the engraver.

This copy, which is very inferior to the original, was engraved for the first volume of the reprint of Coryat's "Crudities," and published in 1776.

$3\frac{3}{4} \times 6\frac{1}{4}$  in.

Brit. Mus. Library, 979, g. 10.

## 77.

## THOMAS CORYAT'S SHOES. [1608]

THIS woodcut represents, within a broad black "mourning border," the shoes of Coryat, which are drawn as in profile, sole to sole, and encircled by a laurel wreath below their heels. They are of the latchet kind, commonly worn at the date of the travels of Coryat (1608), have thick toe-pieces on the soles and are without raised heels, *i. e.* like modern slippers.

Beneath them is a humorous address, "Ad Thomam nostrum," by Henry Peacham, who is supposed to have erected the memorial which includes the representation of the traveller's shoes; the address and dedication thus:—

Memoriæ Sacrum.

*Seu calcei Laureati THOMÆ CORYATI  
Odcombiensis, Peregrinantium nostri  
Seculi faciliè Principis.*

The same author addressed to Coryat a poem in thirty-four lines, which follows the last, and is entitled thus:—"To the famous Traueller euer to be *esteemed the ioy of his Somersetshire*, Thomas Coryjoy of Odcombe, *professed enemy to the Gentle-Craft or Mysterie of Shoo-makers.*" The shoes referred to were those in which Coryat travelled on foot nine hundred miles of his European journeys of 1608, as described in his "Crudities"; on returning home with them still in use he hung them up in Odcombe Church, where they were preserved until 1702.

This woodcut occurs on page k. 4 of Coryat's "Crudities." "London, Printed by W. S. Anno Domini 1611." As Coryat's journey was made in 1608, the date of the earlier year is given here.

See Nos. 75, and 79, 1608.

$1\frac{1}{4} \times 1\frac{5}{8}$  in.

Brit. Mus. Library, 304, g. 15.

## 78.

## THOMAS CORYAT'S SHOES. [1608]

A COPY from the woodcut described with the same title and date, in No. 77, 1608.

This copy was made for the first volume of the reprint of Coryat's "Crudities," and published in 1776.

$1\frac{1}{4} \times 1\frac{5}{8}$  in.

Brit. Mus. Library, 979, g. 10.

## 79.

## THOMAS CORYAT AND THE VENETIAN COURTESAN. [1608]

*Gu. Hole; sculp.*

THIS print faces page 261 (263) of the "Crudities," of Thomas Coryat, and represents the meeting of the author and a courtesan of Venice; two figures in a chamber: "*Il Signior Tomaso Odcombiano*," hat in hand, and, eager to embrace her, running towards "*Margarita Emiliana bella Cortesana di Venetia*," a young woman who is splendidly dressed in a high wired ruff and brocaded robe. This print is thus referred to in the text. After describing the virtuous Venetian ladies the author adds:—

"But since I have taken occasion to mention some notable particulars of their women, I will insist further vpon that matter, and make relation of their Cortezans also, as being a thing incident and very proper to this discourse, especially because the name of a Cortezan of Venice is famoused ouer all Christendome, and I have here inserted a picture of one of their nobler Cortezans, according to her Venetian habites, with my owne neare unto her, made in that forme as we saluted each other."

Coryat gave an elaborate and vivid description of the dress, education, and manners of one of these women, and concluded it with an apology, or rather defence for his having been in her house.

Brit. Mus. Library, 304, g. 15, facing p. 261. This page is incorrectly numbered, it should be 263. The print is not to be found in 567, f. 14.

$4\frac{3}{4} \times 6\frac{1}{8}$  in.

Brit. Mus. Library, 304, g. 15.

## 80.

## THOMAS CORYAT AND THE VENETIAN COURTESAN. [1608]

A COPY from the print described with the same title and date, No. 79, 1608, without the signature of the engraver.

This copy was made for the second volume of the reprint of Coryat's "Crudities," and published in 1776. It is very inferior to the original. The inscription is placed below the engraved edge of the plate.

$3\frac{3}{4} \times 6\frac{1}{8}$  in.

Brit. Mus. Library, 979, g. 10.

## 81.

## "THE REVELLS OF CHRISTENDOME." [1609]

*T. Cocksonus sculp. Sould by Mary Oliver in Westminster Hall (?)*

AT a table, James I., Henry IV. of France, Prince Maurice (Stadtholder of the United Provinces), and Christian IV., King of Denmark, are playing against the Pope and his representatives. James I. playing at tables against a cowled monk wins the pax and golden stakes; a dog voids his urine on the foot of the latter; the Pope attempts to seize the winnings; James holds his hand, and snatches at the tiara; the Cardinal Ferdinand, who wears a Jesuit's hat and has armour beneath his ecclesiastical vestments, interposes, threatening James I. with the spike at the end of his crosier; Henry IV., by producing the ace of the trump suit, of which his antagonist has only the knave, defeats a monk who stakes his chalice;



Christian IV. plays at dice with a half-naked monk, Prince Maurice standing by. Attached to each figure is a Latin motto: to the Cardinal, "*Per Bellum, mihi Pax;*" to the Pope, "*Cinge Gladium;*" to James, "*Da Cæsari;*" to the cowed monk, "*Miserere;*" to Henry, "*Cor unum, Via una;*" to the next monk, "*Fratris in unum;*" to Christian, "*Et fortis & fidus;*" to the naked monk, "*Nudus in Mūdū veni;*" to Maurice, "*Sic transit Gloria Romæ.*" Below is the following description of the subject, in columns, one under each of the four groups:—

1. "Greate Brittain with proud Rome at Tables playes,  
Rome looseth euery Stake that downe shee layes,  
yett frets and swears to win all, tho' shee pawne  
her Relliques. thos shee setts, & thos are drawne.  
The last Stake is the Pax: Greate Brittaines hand  
is drawing that too: the Pope who by doth stand  
With Austria, boath beeing Bettors on Romes side,  
holds fast the Pax: twas gamesters law they cryed  
To Snatch the last Stake vp, Brittain, then swore  
to haue the Triple Crowne, Romes Vicar wore,  
The Card'nall quarrells in defence of Rome  
and beeing Arm'd trobleth all Christendome.
2. "France, sitting not far off, and seeing what hand  
Great Brittain had, & how Romes losse did stand,  
Hopes to winn something too, Maw is the game  
at which hee playes, & Challengeth at the same  
A Monk, who stakes a Challice: France setts gould,  
& shuffles: the Monk cutts: but France (being bould)  
Deales freely: Rubs: and the first card hee showes,  
is the Fine Finger, which being tourn'd vp, goes  
Cold to the Moncks hart: the next card, France sees  
in his owne hand, is the Ace of hartes, I Leeze  
Cryes out the Monck; sayes France show what you haue  
the Monck could show France nothing but the Knaue.
3. "Rome, thus being fleied by Brittain and by France,  
and knowing that Gamesters winninges are but chance,  
Ventures to Challenge Denmark: the Dice Come  
to Denmarkes hand; hee throwes & winnes from Rome  
All that he playes for; whilst Graue Maurice standes  
onely to see Faire Play: yett fills his handes  
By Betting against Rome, Bearing away  
so much, that Rome no more dare Bett or Play.  
Her Crosses, Crucifixes, Myters, Cowles,  
and all the Netts, shee throwes out to catch Sowles  
Rome now hath lost, Shee, that did all desire,  
is left more bare, then a bald, shauen Frier.
4. "Theis Roiall Gamesters thus with Crownes being stor'd  
and Rome being without Crownes, all roze from Bord:  
The Reuells breake vp, and there leaues they take,  
but first Inquiry mongst themselues they make,  
Which of them all, (because All they had won  
and that the Dice on there sides onely ron)  
Had playd but one false Trick; and fownd at last,  
that Rome threw false Dice in, at euery cast,  
For this, shee neuer blusht, but onely swore,  
shee would with Thos 4 Gamesters play no more.  
Whom will shee play with then, yf Dice ron true,  
at her owne Game, Rome will her selfe undoe."

This print was probably of German origin and published in 1609, when England and France were negotiating the peace between the United Provinces and Spain. This peace was a severe blow to the Pope, and Maurice was watching the game which promised so much benefit to his country. See "Royal and Ecclesiastical Gamesters," No. 101, 1626, which was imitated from this print.

$13\frac{7}{8} \times 8\frac{1}{2}$  in.

## 82.

A REPRESENTATION OF QUACKERIES, SUCH AS THOSE WHICH WERE ALLEGED TO HAVE BEEN PRACTISED AGAINST ROBERT DEVEREUX, THIRD EARL OF ESSEX, BY "DOCTOR PANURGUS" (Simon Forman?).

**M**D., *sculpsit* (Martin Droeshout). *Sould by I. Ouerton at the white house without Newgate neere y<sup>e</sup> fontaine tavern.*<sup>1</sup> *Sould by P. Stent.*

[Oct. 28, 1612]

"To this grave Doctor Millions doe resorte,  
Both from y<sup>e</sup> Cvntry, City & y<sup>e</sup> Covrt,  
Whence though they com as thick as Raine can fall,  
Svch is his skill as hee can Cvre them all,  
For by his Waters Drvgges, Conserves & Potions  
He pvrgeth fancies follies, Idle motions."

ANOVÆ is a title of this print, which, as the illustrative and explanatory inscriptions upon it do not positively refer to the Earl of Essex, is not assuredly connected with him, but may represent the interior of Dr. Forman's laboratory at Lambeth, with the quack practices of that person upon a country patient, and a magical process, apart from the supposed enchantment of the effigy of the Earl of Essex in the presence and at the instigation of his wife Frances, born Howard, and, lastly, by marriage, Countess of Somerset.

As to the former subject, it is expressed by the figures of "*Doct. Panurgus*," and a patient who is receiving from his hands a potion compounded from a bottle upon which is written "*Wisdom*" and "*Vnderstanding*." The patient is seated upon a close stool, and under the influence of the medicine voids whole animals, such as an ass, which a man milks, a sheep, birds, and a man. Beneath this group is written—

"A Slender purge serues the rude Rusticall  
Few druggs expell his vicious humors all,  
By wisdomes force and vnderstanding passe  
The Goose, foote, woodcock, Buzzard, Calfe, & Asse."<sup>2</sup>

These verses cannot possibly refer to Sir Thomas Overbury, as was alleged.

The second subject is shown by means of the representation of a man like an effigy, which lies supine upon a table placed in the mouth of a furnace, and with its head subjected to the flames within: this figure, which bears no particular likeness to the Earl of Essex, is of the size of life and fully dressed, with a sword by its side, booted and spurred; it is in the attitude of speaking, with the right hand extended. Below, fire burns in a chafing dish, "*Ador Diuinus*." The

<sup>1</sup> See "The Gamblers, the Lawyer and the Soldier," c. 1650, No. 801, 1650.

<sup>2</sup> This and the following speeches appear to be addressed by Doctor Panurgus to the several personages who are represented in the print, or to describe them.

furnace, which is of brick, is cracked in many parts, and pours forth smoke at its summit; upon it is written:—

*“Ofte having tride to purg the Gallants Braine  
I tooke them, Washt them: putt them in againe,  
But to no end: so Since I did desire  
To try Conclusions by the force of Fire,  
And heere behould what good Successe I had  
These Strange Chimæra-Crotchets made him mad.”*

The “Strange Chimæra-Crotchets,” which are thus supposed to be sublimed from the “Gallant’s” brain by the “force” of the fire appear above in the smoke of the furnace, and consist of tobacco-pipes, dice, a backgammon-board, a violin and a bow, cards, tennis bats and balls, masks, a man attempting to fly by means of wings attached to his shoulders, feathers, a monkey in rich costume, a man who is descending by means of a rope fixed to the tower of old St. Paul’s cathedral, a woman with a fan, a boy who flies a kite, a bear-baiting, a horse-conjurer, fencer, a pair of broadswords, and other emblems of the notions and whims of an idle and youthful brain. Below these is written:—

*“While clensing flames last refuge of my Skill—  
Purge out these Proiects here I must instell  
These wholesome herbs although I greatly feare—  
Theyle not fill up those roomes y<sup>e</sup> empty are  
So when these ayrie Castles forth are gott—  
His braine being empty heele prove Idiott.”*

The vapour of the furnace goes by means of a pipe into a still (above referred to), which is inscribed “*Herbgrace (Herb of Grace), Sophia, Thrift, Hearts ease, Patience, Agnus Castus, Horestrange, Sage of Jerusalem.*”

[The first and second parts of this design appear in a German broadside, entitled “*Doctor Wurmbrandt,*” &c.]

Between the still and the effigy of the gallant, or rather the gallant himself, stands a lady whose features somewhat resemble those of the Countess of Essex. She carries a feather-fan in one hand, her handkerchief in the other, and holds a squirrel by a string. At the side of her figure is written, addressed to her:—

*“Once (Faire) I knew the tongues Phlebotomie  
Had powre to Cure your Sexes Maladie  
But now youre manly humors boile so highe  
That you must in y<sup>e</sup> Gallants Fornace lye.”*

Between the figure of the lady and that of Dr. Panurgus stands a gentleman dressed in the highest fashion of the beginning of the seventeenth century; he has a trimmed beard and pair of moustaches, ruff and a short cloak—which is allowed to fall off one of his shoulders. By his side are, addressed to him, the following lines:—

*“Stay good Sir Briske, spruce master Cityzsinne  
I haue a potion for your worth within  
A Dosis Sir where the Ingredients be  
Religion Truth plaine dealing Honestie  
It will expell proud Humors Sly deceits  
Knaues Peacocks foxes, Jayes and couzening weights.”*

The Earl of Somerset could not be called a “spruce Cityzsinne.” On the wall behind this figure are three shelves, as in druggists’ shops; upon the highest shelf is a line of bottles, which are respectively inscribed “*Faith,*” “*Hope,*” “*Charity,*” “*Sence,*” “*Grace,*” “*Reason,*” “*Councill,*” “*Vertue,*” “*Piety.*” On the second shelf stands a range of jars, which are respectively inscribed “*Doctrine,*” “*Patience,*” “*Good-will,*” “*Honesty,*” “*Diligence,*” “*Judgment,*” “*Consideration,*” “*Contineny,*”

"Discretion," "Civility." Part of the lowest shelf is filled up by drawers, or canisters, upon which respectively is written "Plaine dealing," "Truth," "Modestie," "Industry," "Experieñc."

A portion of the lower part of the print, immediately below the reclining gallant's legs, is appropriated to a little design which is in a frame and separated from the rest of the work; in it appear two men in long civilians' robes, and each bending beneath the weight of a church. Under these figures is written—

*"Who bore two Churches & complained of none  
Nowe being purged findes too much of one."*

At the foot of the print is, in MS.—

"Licensed October 28. 1612.  
Ro. L'estrance."

Thus it appears that this MS. was intended to produce the idea that this is the impression of the print which was sent to the Licensor's Office and received the *Imprimatur* of Sir Roger L'Estrange, Licensor of the Press to Charles II. and James II. It is worth while to note that Simon Forman died in 1611, the year before the alleged licensing of this engraving.

In a line with L'Estrange's name appears a MS. note in a modern hand, "Earl of Essex with his Lady afterwards Ctss. of Somerset with the Earl of Somerset, etc."

The face of "Dr. Panurgus" resembles that likeness of Forman which appears in the "Antiquarian Repertory," vol. ii., facing page 311, edit. 1808. This book contains some curious information about magical practices at a later date than the above. An account of Forman appears in the "Life" of Lilly the astrologer.

The features of the lady are not unlike those of the Countess of Essex (and Somerset); the costumes of all the figures and the accessories of this design agree with the date which may be ascribed to this print on account of the signature of Martin Droeshout, that is, 1612, which also accords generally with that of the alleged practices against the Earl of Essex. Nevertheless, it is difficult to accept the design as intended to represent the mode of Forman's alleged operations with regard to this nobleman in particular. The third Earl of Essex of this family was married to the lady in question (his first wife), Jan. 5, 1606, he being then fifteen years of age, his bride about thirteen years of age. In the spring of 1608, before April 1, he left England; we find George Carew wrote on this day from Paris, and noted the young Earl's presence in that city. He returned home in the autumn of 1611. The intimacy of the Countess and Robert Car, Earl of Somerset, became notorious soon after the death of the Earl of Salisbury, May 24, 1612. About May 12, 1613, the Archbishop of Canterbury was invited by the king to sit on a Commission, which was appointed to inquire into the complaint of the Countess of Essex against her husband. The figure of the gallant who stands in this design would seem to be (if we accept the popular notion, that here is a representation of the enchantments against the Earl of Essex) intended for the Earl of Somerset; but it does not resemble him, neither could he be addressed in the terms of Forman's speech, which are quoted above. It is understood, that after the discovery of the Countess of Essex's guilt, and the catastrophe which followed it, her husband broke from the restraint which had been imposed by his education and virtuous mind, and lived, for a short time, like what in that age was called a "gallant;" a manner of life which was opposed to his puritanical principles. If this be true, it refers to a short period of a much later date than that of the alleged enchantments. The numerous objects which are represented in this design as expelled by fire from the gallant's brain, indicate the pursuits of a man whose life differed throughly from that of Essex in its ordinary course, both before his marriage was annulled, to which only can the design refer, and later, with probably a brief

exceptional interval of time. It cannot, therefore, be taken as referring to the Earl of Essex in particular, although Dr. Forman's practices may be hinted at. The date of the MS. signature, "*Ro. L'estrage*," must be incorrect. Sir Roger L'Estrange was born in 1616, or four years later than 1612. It has been supposed that this date may be read as intended for "1672;" this, however, seems disposed of by the signature of the engraver, the style of the engraving, and the costumes of the figures, which agree in referring to 1612. Also, *Old St. Paul's* is represented, which would hardly be the case in a print prepared in 1672. The only way of reconciling the print with the signature and date in MS., is to suppose that the plate was prepared by M. Droeshout about 1612, and not published or submitted to the Licenser of the Press until 1672.

The following verses are arranged in six columns at the foot of the design :—

" This noble Doctor for such Cures as these  
 Excels both Gallen and Hippocrates  
 God Æsculapius held the candle to him  
 And liud hee now his Practise wolde vndoe him  
 Thousands of Patients in the Cuntry liuing  
 Neede his rare Phisicke & his best releuing  
 The wittles Peasant, Farmer Hoording Corne  
 The Gentry racking rents for Hound & Horne,  
 The Iustice bribd & the voluptuous knight  
 That takes no pleasure but in vaine delight  
 These must bee curd by his admired skill  
 Purgd of their humors vicious foule & ill  
 Next in y<sup>e</sup> Citty hee hath millions more  
 Swimming in riches & their wealthy store  
 The smooth tongu'd Shopman w<sup>th</sup> sleeke oyl'd phrase  
 That gelds yo<sup>r</sup> Purse, yett laughs you in yo<sup>r</sup> face.  
 The Cheating Tradesman with his sable Seeling  
 Couering those faults are lyable too Feeling  
 Th Ingrossing Marchant fact<sup>1</sup> with foynes & Furr  
 Th Imperious Boaster and Grimme Vsurer  
 The grinding Broker and the Breaker too  
 To make himselfe that Hundreds will vndoe  
 These all within the walles Confus'dlic rest  
 And yett with more the Suburbs are opprest  
 These in y<sup>e</sup> Citty and the Cuntry dwell  
 But for best practise doth the Court excell  
 Thers the luxurious roaring Riotter  
 The two tongu'd Lawyer & base Flatterer  
 Lust Idles seruant with his leprous hide  
 With Crownes reuenewes spent in gaudy pride  
 The periurd Louer with disembling zeale  
 The Pattent begger, beggring Conion weale  
 The lauish Gamester y<sup>l</sup> in one black night  
 Consumes more meanes than wold maitaine a knight  
 These growe so ill and to such height aspire  
 That nothing serues to purg them but a fire  
 Besides these named that are Masculines  
 Hee hath as many frantick Feminines  
 When these approche this Doctor for their cure  
 And while by fire their braines a purge indure

<sup>1</sup> *Sic.*

More wandring Crotchets will euaporate  
 Then from y<sup>e</sup> Gallant did ascend of late  
 Steelettoes girdles patches painted breasts  
 Points powders feathers washes & y<sup>e</sup> rest  
 When witching lust baits & damnd plots of hell  
 The redhott furnace only must expell  
 Yett purgd of all thay not lesse owners are  
 Haire breath Complexions all are borrowed ware."

See "The Five Yeares of King Iames," &c. written by S<sup>r</sup> Fulk Grevill, late Lord Brook," 1643; E. 101/14, "The Court and Character of K. James," 1650, by Sir A. W. (Anthony Weldon); "Truth brought to Light," 1651; "The Secret History of the Court of James I," edited by J. O. Halliwell, 1845.

$16\frac{1}{8} \times 13\frac{5}{8}$  in.

## 83.

"SANCTITAS SIMULATA."

[1612]

THIS is a woodcut on p. 171 of Henry Peacham's "Minerva Britanna," the Second Part, 1612. It represents a crown, that of England, standing on a table, and half covered by a hat, which must be taken as an emblem of Puritanism. Below the woodcut are these verses:

Vpon a Crowne with pretious Iemmes beset,  
 Say what's the reason thus a hat we see,  
 Since Diadem's of Princes ~~are~~ yet,  
 From base controule, haue bene exempt and free:  
 There is a sect, whom PVKITANS they call,  
 Whose pride this Figure fitteth best of all.

Not such I meane, as are of Faith sincere,  
 And to doe good endeavour all they can,  
 Would all the world of their religion were,  
 We taxe th' aspiring factious Puritan:  
 Whose<sup>1</sup> Paritie, doth worst confusion bring,  
 And Pride presumes to overlooke his King.

A side-note states, "There is more pride, vnder one of their black Bonnets, thē vnder Alexanders Diademe. King Iames in his Basilicon Doron: Earl Gourie, one of the greatest Puritanes of his time in Scotland, in his travailes thorough Fraunce and Italie, vsed with his Diamond, (for the most part) to draw in his Châber windowe, a man in armour, with a Sword in his right hand, pointing towards a Crowne, adding this, *Te Solum*, which yet rēaines in many places to be seene, what he meant hereby might easily haue been guessed."

$4 \times 3\frac{1}{8}$  in.

Brit. Mus. Library, 637, g. 21.

## 84.

"THE LIVELY PORTRAITURE OF SIR THOMAS OVERBURY."

[Sept. 15, 1613]

IN an oval, inclosed by an oblong, to the waist, turned to our right, nearly in full face. Beneath is written "*Ætatis Sux 32.*"

"*ꝯ excudit.*" "*ꝯ sc.*"

<sup>1</sup> "Paritas confusionis mater.—August: "

A man's best fortune or his worst's a wife :  
 Yet I, that knew not marriage peace nor strife,  
 Live by a good, by a bad one lost my life.  
 A wife like her I writ, man scarce can wed :  
 Of a false friend like mine, man scarce hath read."

This portrait is prefixed to his "Observations Upon the Provinces United, And on the State of France," 1651, to the title-pages of "The Narrative History of King James for the first fourteen years," 1651, 292, f. 37, and "Truth brought to Light by Time," 599, b. 7.

The chief reference of the above inscription being to the death of Sir Thomas Overbury, the date of that event is given to it.

$2\frac{1}{2} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, E. 1317/4.

## 85.

"THE SPANISHE PARLIAMENT. Ingentibus exidit ausis."

[1620]

THE Archbishop of Toledo and sixteen grandees are seated in earnest council at a table; upon which are a crown, coronet, inkstand and papers; at the head of the table is a canopy decorated with the arms and crown of Spain and the collar of the Golden Fleece. The devil is peeping from behind it.

This is taken from "Vox populi, or Newes from Spayne," part ii. p. 1. 1103, e. 12. See "Portrait of Count Gondomar," No. 88, 1620.

The author presumes that, after the return of Charles from Spain, and the breaking off of the match, the Spaniards were troubled at the loss of their supposed influence in Europe, and resolved to have a formal consultation at Seville. For this purpose the Archbishop of Toledo, Count Gondomar, with "sundry others of remarke and note of the chiefest Nobility, whither being come and made choice of a goodly and faire palace, anciently belonging to the D. of Beiar, principall of the family of Zanigas, and in a fair great chamber, hung with rich Arras, over the leather gilded, Guara Mazilla's, after many an enterchange of complement, each as his precedence required tooke his place, like a colledge of wise Physitians, to consult of the state of that body and kingdom."

"The object of this supposed consultation is to shew the effect of a seven yeares treatie with Spaine, to shew the hold and assurance we were ever like to have had of that nation, the hauty pride, thirsty covetousness, and kinde dissimulation of that same Fox populi, Count Gondomar, and chiefly to hold up to censure and suspicion the characters and proceedings of the Roman Catholics and Jesuits in England."

See "Portraits of Jesuits and Priests," No. 86, 1620.

$4\frac{3}{4} \times 4\frac{3}{4}$  in.

## 86.

PORTRAITS OF JESUITS AND PRIESTS.

"I have here sett the true portrature of the Iesuits and priests as they vse to sitt in Counsell in England to further y<sup>e</sup> Catholicke Cause." [1620]

ROUND a table, on which are a crucifix, a cross, candle, bell, books, and inkstand, are seated F. Palmer, Dr. Wright, Dr. Bristow, F. Barlow, F. Fisher, Dr. Bishop,

I.

E.

F. Pateson, F. Porter, F. Worthington, F. Anineur, F. Louet, Dr. Smith, F. Ployden, F. Sweete, F. Heigham, F. Maxfield, F. Lurtice, F. Woode.

This is from "Vox populi or Newes from Spayne," part ii. p. 54, 1620, 1103, e. 12. This book was written by Thomas Scott, English Minister at Utrecht. See "England and Irelands sad Theater," Jan. 10, 1645, No. 416, 1645. The frontispiece to the first part of "Vox Populi," &c., 1620, consists of a portrait inscribed "*Geographus et Theologus Anglus Thomas Scottus.*"

One of the objects of the author of this volume is, by means of a supposed consultation amongst the grandees of Spain; to excite suspicions against the Roman Catholics and Jesuits in England, who are represented as tools of Count Gondomar. The latter recommends to the Council, "That the Ambassador in England should give notice to our trusty well-beloved, the Jesuites and secular priests with some of the best minded Catholiques towards us, that they labour as much as in them lyeth to take away all aspersion and whatsoever may tend to our dishonour, & for this cause to give us notice of all scandalous Bookes, Pictures, Invectives and Pasquills that shall be printed against us in England, Holland and other places. That they curiously search into the proceedings of the Parliament, and send us an abbreviate of all the passages thereof, with what forces, and how soon they resolve to succour the Low countries. That in the name of their obedience to his Holinesse, and observance to his Catholique Majesty, they labour wherever they live, to educate and instruct their friends children in the Catholike religion, and timely to enable their sonnes for our Seminaries or their daughters for our Nunneries; so the houses shall be supplied still with Novices, our Treasuries with money, and we with friends and instruments at all occasions." He goes on to say, "I will produce a letter unto me subscribed with the hands of many of the chiefe among them, (whose protraitures with their names yee have here inserted) of the manner of their proceedings and that you may know that they spend not their time in vaine in England. I must (my LL;) tell you I hold intelligence with the wisest and best learned among them, and wherever they are, transeo per medium illorum. Therefore I thought it not amisse by a draught to let you see them in their Consultation, as they were wont to sit at the house of one L., a goldsmith in Fetter lane, by Holborne." See Granger's "Biographical History of England," 1824, vol. ii. p. 77, for biographical notices of the above-named persons.

See "Portrait of Gondomar." The second part of "Vox Populi," 1620, No. 88, 1620. The "one L." mentioned in this extract was Lovett, a goldsmith, at whose house in Fetter Lane was maintained a press for printing Roman Catholic books; he was reported to be under the patronage of Count Gondomar, the Spanish Ambassador. See "The Fetter Lane Loyalist," "April 6, 1681," No. 1113, 1681, and "A Plot without Powder," 1620, No. 87, 1620.

5 × 4½ in.

## 87.

### "A PLOT WTHOVT POWDER."

[1620]

A TENT, the roof inscribed "*Black Breed Fet.[ter] Lane.*" The curtains are withdrawn on one side by a demon, proclaiming, "*I will bee a lying spirit,*" on the other by the Pope, advising, "*Goe and prosper.*" Within the tent, round a table, on which are a crucifix, a cross, candle, bell, books, and inkstand, are seated, "*F. Lurtice, F. Woode, Dr. Wright, Dr. Bristow, F. Barlow, F. Fisher, Dr. Bishop, F. Pateson, F. Porter, F. Worthington, F. Palmer, F. Anineu, Dr. Smith, F. Louet, F. Ploydon, F. Sweete, F. Heigha, F. Maxfeeld.*"

At the back of their seats is written "*This thou didst secretly.*" A ray from above penetrates the tent, and is marked "*Digitvs Dei. hic confv.*"

See also "Portraits of Jesuits and Priests," 1620, No. 86, 1620.

9⅞ × 5¾ in.



## 88.

PORTRAIT OF COUNT GONDOMAR. "The Second Part of Vox Popvli, or Gondomar appearing in the likenes of Matchiauell in a Spanish Parliament, wherein are discouered his treacherous & subtile Practises To the ruine as well of England, as the Netherlandes. Faithfully Translated out of the Spanish Coppie by a well-willer to England and Holland." [1620]

On the title-page of this tract is a whole-length figure of Count Gondomar, standing, in a large cloak and hat, his face turned to our right; in his left hand is a wand; his right rests on his hip; near him, on our left, stands a chair, below which is written Gondomar's motto, "*Gentis Hispanæ decus*." The seat of the chair is pierced with an oval hole, intended to accommodate the infirmity of the Count.

In a later impression of this print, and placed to face it, a representation of Gondomar, carried in a sedan chair by two mules, with the inscription "*Simul Complectar omnia*," is added, over his right shoulder.

The preface to the first part of "Vox Popvli" is signed by "Thom: Scott,"<sup>1</sup> who was English Minister at Utrecht; the dedication of the second part to Frederick and Elizabeth, the King and Queen of Bohemia, is signed "T. S. of V." The former describes the grief and anxiety which fell upon the English when it was understood that "*D. Didacus Sarmiento De Acuna Count of Gondomar*, Ambassadoure for the King of *Spayne*, who, for his able parts and great seruices to that State, stiled himselfe *Gentis Hispaniæ decus*, was in speech to returne into England againe, from whence he was nuely departed the same yeere (1618) where he had long been to the greefe of many good men, hanging in their eyes, like a prodigious Comet, and threatening worse effects to the Church and State, then this other Comet (*i. e.* that of Nov. 1618) could effect or prefigure, if it had bene *effectuall*, as some maintaine, or meere *signall*, as others iudge. For whilst he continued heere, no eclipse of the sunne could more damnifie the Earth to make it barraine, and the best things abortiue, then did his interposition, betwixt the glory and grace of souereignty, and the distressed estate of the Commonality, insomuch as the *Wolfe* (Lupus in Fabula) or *Basiliske* could not effect more with their eyes (if what men write of them were true) then this man could doe and did, in silencing the tongues, astonishing the senses, and subiecting the Spirits of all such as appeared prone, or might be doubted apt, to oppose his purpose in the lest point," &c. The text of this first part further describes a council of Spanish nobles and officers of State, at the return of Gondomar to his country, to debate on the relationship of Spain with England. Gondomar refers to the English as "hating the nation of Spaine and their religion, as appeared by an uproare and assault a day or two before his departure from London by the Apprentices, who seemed greedy of such an occasion to vent their owne spleenes, in doing him or any of his a mischief." He refers to the state of English opinion on the Spanish marriage, the mode and desirability of effecting it. "I haue knowne some zealous (Roman Catholic) persons protest, that if al their friendes and halfe their estates could procure the service of our Lady (*ī f*) she came to be married to their (the English) prince, they would freely use the meanes faithfully to fight under her colours, when they might doe it safely. And if it came to portion, they would underhand contribute largely of their estates to the Spanish Collector, and make up halfe the portion of themselves,

<sup>1</sup> See "England and Irelands sad Theater," &c. Jan. 10, 1645, No. 416, 1645.

perhaps more. So that by this marriage it might be so wrought, that the state should rather be robd and weakened (which is our ayme) then strengthened, as the English vainly hope. Besides in a smal tyme they should worke so far into the body of the State, by buying Offices and the like, whether by sea or land, of Justice civil or ecclesiastical, in Church or State (all being for money exposed to sale) that with the help of the Iesuites, they would undermine them with meere wit (without gunpowder) and leave the King with but a fewe subjects whose faithes hee might rely upon, whilst they were of a faith adverse to his. For what catholique body that is sound at the hart, can abide a corrupt and heritical head?" The text continues with allusions to the Recusants, the marriage of Queen Elizabeth and the Duke of Anjou, the conduct and wisdom of James I., the Puritans and the king's hatred of them, the Parliament, Navy, East Indian voyages and West Indian settlements—Virginia and the Bermudas, the Cautionary towns, Barneveldt, Raleigh, Scotland, the earl of Argyle, the marquis of Huntley, and this curious reference the publication of political and satirical prints.

"For instance I will relate this particular; A Doctor of theirs and a Chaplaine in ordinary to the King gave many reasons in a letter against this marriage and propounded a way how to supply the Kings wants otherwise, which I (Gondomar) understanding so wrought underhand that the Doctor was committed, and hardly escaped the danger of his presumptuous admonition, though the state knewe his intent was honest, and his reasons good. Wherein we on the other side (both here in Spain) and with the *Arch Duke* (in Flanders) haue had bookes penned and pictures printed, directly against their King and state, for which their Ambassadors haue sought satisfaction of us in vayne, not being able to stay the print, or so much as to touch the hem of the Authors garment." Also the following with regard to English libraries, and Gondomar's mode of gathering his own vast stores of literature.

"Besides I haue made it a principall part of my employment, to buy all the manuscripts & other ancient and rare Authours out of the hands of the Heretiques, so that there is no great Scholler dyes in the land, but my Agents are dealing with his books. In so much as even their learned *Isaack Causabons* library was in election without question to be ours; had not their Vigilant King (who forsees al dangers, and hath his eye busy in every place) prevented my plot. For after the death of that great scholler, I sent to request a view & catalogue of his bookes with their price, intending not to be outvyed by any man, if money would fetch them; because (besides the danger that side should haue received by their losse prosecuting the same story against Cardinall *Baronius*) we might haue made good advantage of his notes, collections, castigations, censures and criticismes, for our owne party, and framed and put out others under his name at our pleasure. But this was forseene by their *Prometheus*, who sent that *Torturer* of ours (the Bishop of *Winchester*) to search and sort the papers, and to seale up the study: Giving a large and princely allowance for them to the *Relicht of Causabon*, together with a bountifull pention & provision for her and hers. But this plot fayling at that tyme, hath not ever done so. Nor had the Vniuersitie of *Oxford* so triumphed in their many manuscripts given by that famous Knight *S. Thomas Bodly*, if eyther I had been then employed, or this course of mine then thought upon; for I would labour what I might this way or any other way to disarme them, and eyther to translate their best authours hither, or at least to leave none in the hands of any but Romano Catholiques who are assuredly ours. And to this end an especiall eye would be had upon the Library of one *S. Robert Cotton* (an ingrosser of Antiquities) that whensoever it come to be broken up (eyther before his death or after) the most choice and singular pieces might be gleaned and gathered up by a Catholique hand. Neyther let any man think, that descending thus lowe to petty particulars is unworthy an Ambassadour, or of small avayle for the ends we ayme at; since we see every mountayne consists of severall sands, and there is no more profitable conversing for Statesmē thē amōgst schollers & their bookes, specially where the King for whom we

watch is the King of Schollers, and loves to live almost altogether in their element. Besides if by any meanes we can continu differences in their Church or make them wider, or beget distast betwixt their Clergy and commō<sup>1</sup> Lawyer (who are men of greatest power in the land, the benefit will be ours, the consequence great, opening a way for us to come in betwene, for personall quarrels produce reall questions."

The second part of "Vox Populi," &c., begins with a dedication to the King and Queen of Bohemia, which refers to the first part, and is signed "T. S. of V." (Thomas Scott of Utrecht). The text begins with an account of the joy of the English on the return of Prince Charles from Spain and a description of the meeting of "The Spanishe Parliament" (see "The Spanish Parliament," 1620, No. 85, 1620). Then follow the speeches of Spanish counsellors, the Dukes of Medina Cœli and Braganza. To the speech of the latter succeeds this: "The Duke having made an end, *Gondomar* easly raising himselfe from his chayre wherein he sat vpon two doune pillowes, and resting himselfe upon a little Brasill staffe, spake," etc. *Gondomar* gives a history of his conduct in England thus:

"My Lords, I can deriue this slaunder of our Country, and hate of our selues from no other fountaine then the Fanaticall humors and distracted spirits of some of the English, who finde themselves not a little gall'd and vexed with our politique delays heretofore, and now our finall reiection, and (I hope) shaking hands with that Hereticall Nation for euer, for if your Alteses and Honors will but consider what aduention and boote we haue made by them, I thinke you will say we might well endure these Britthish Northen and cold blasts: meane time in so suffering for our Catholique King, and in the Catholique cause wee ought to take such approby rather as an Honor vnto vs then otherwise.

"Morcouer, if we shall consider who are the Authors of these flying Pamphlets, wee shall finde to procede from the pennes of light and vnstayed wits, with intent eyther to winne the opinion of good intelligencers and statistes together with the aierly applause of the Vulgar, or to rayse to their desperate Fortunes, when the tempest is ouer, (as it oft hath happened) and now likely wee being fallen off from *England*, and the Treaty at an end."

The counsel continues in various speeches. *Gondomar* gives a humorous account of the fashion-hunting of the English ladies, also of how he imposed upon some of them with promises of Court places and dignities when the Spanish marriage should have been celebrated, and what preparations and surveys he made in England for the conquest of the country by the Spaniards, with references to the Archbishop of Spalatro, Sir W. Raleigh, Dr. Everard of St. Martins, Whiting,<sup>1</sup> Clayton, &c. Particularly noteworthy are these words, which are put into *Gondomar's* mouth, and refer to a still known print (see "The Destruction of the Spanish Armada," &c., 1558, No. 41, 1558):

"And I thinke *Ward* of *Ipswich* escaped not safely for his lewd and profane picture of 88, and their Powder Treason, one whereof my L. Arch-bishop<sup>2</sup> I sent you in a letter, that you might see the malice of these detestable Heretiques, against his Holinesse and the Catholique Church."

The text contains social and political references, and humorous remarks, comprises many well known names, indicates many political events, notices London localities, Spanish policy in the Netherlands, and continues with matters such as are described in the extract which is quoted under "Portraits of Jesuits and Priests," 1620, No. 86, 1620. After which is the following: "Haue a care whensoever any Booke or Picture comes out to our preiudice, set some friends to buy them all vp, though you burne them forthwith, except some few, which fail not still but to send vs of euery sort three at the least, for they will be vnto us of great vse."

<sup>1</sup> See Mather's "History of New England," iii. 156.

<sup>2</sup> Of Toledo.

The text concludes with, "To the Illvstrious, Magnifique, and Grave Assembly of the High Court of Parliament in England. Heere as in a little glasse, may you (Most Honourable, Great, and Graue *Senate*) view the *Epitome*, or rather the effect of a seauen years treatie with Spaine, yee may plainly see the hold and assurance wee were euer like to haue had of that Nation, yea, euen when we thought our selues surest of them. Heere wee may (to our warning of taking heede whom wee trust) behold to the life the Hauty-Pride, Thirsty Couetousnes and kinde dissimulation of that same Fox *Populi*, Count *Gondomar*, the Great. Heere may the *Netherlands* perceive the imminent danger that hung ouer their heads, shortly without doubt to have fallen upon them, had not the Spanish ambushes beene timously discovered," &c.

$4\frac{1}{4} \times 5\frac{1}{4}$  in.

Brit. Mus. Library, 1103 e. 12 / 2.

## 89.

## ADVICE AS TO THE TAMING OF SHREWS.

*Fecit: Sculpt. Edward Iee Exc.*

[1620]

At top—

"A New Yeeres guift for shrews."

At foot—

"Who marieth a Wife vpon a Monday,  
If she will not be good vpon a Tuesday,  
Lett him go to y<sup>e</sup> wood vpon a Wednesday,  
And cutt him a cudgell vpon the Thursday,  
And pay her soundly vpon a Fryday,  
And she mend not, y<sup>e</sup> Diuill take her a Saterday,  
Then he may eat his meat in peace on the Sunday."

A print representing in succession the incidents which are referred to in the above-given counsel. The whole is shown as if taking place in the neighbourhood of an alehouse, at the door of which appear the Chequers, and of which the sign is "The Goose." The flight of the wife, suggested by the text on "Saterday," is followed by the Devil with a pitchfork.

$8 \times 6$  in.

## 90.

## THE FRONTISPIECE TO BACON'S "INSTAURATIO MAGNA."

Anno 1620. Londini Apud Joannem Billium Typographum Regium. Sim :  
Pass, sculp. [1620]

THE title of this book is engraved in the plate, "*Francisci de Verulamio, Summi Angliæ Cancelarii, Instauratio magna*," and the motto, "*Multi pertransibunt & augebitur scientia*."

Two columns are based upon rocks, between and behind which is a stormy sea; a ship, with her topsails and jib furled, and her fore, main, and mizen sails filled by the wind, approaches to pass the strait between the rocks. Another ship follows in the distance.

$6 \times 9\frac{1}{8}$  in.

## 91.

"THE DESCRIPTION OF GILES MOMPESSEON LATE KNIGHT  
CENSURED BY PARLIAMENT THE 17TH OF MARCH, A<sup>o</sup>.  
1620." [March 17, 1621]

This print is in three divisions.

(1.) Mompesson, carrying in his hand a devil's head in a box, and "*y Patent for Innes*," approaches an inn, the landlady of which stops his entrance with a spit. Under the sign, a Bell, is written:—

*"Fye Sr Giles my bell doe not disgrace,  
Pluck'n not downe except you take his place."*

He replies:—

*"Your sign shall downe for this."*

Above is a label inscribed:—

*"This craftie GILES through faire & false preteūces  
Committinge for redressing false offences  
From Tapsters tubs, from Innes moist droppige quills  
And other crafts, with Coyne his coers fills  
For greedie gaine hee thruste the weake to wall,  
And thereby gotte himselfe the divell and all,  
His name Mo-EMPSONS Anagramme doth make  
And Empson's courses also did hee take;  
Oppression sore he vsed where hee went  
As yet not thinkinge of a Parliament."*

The old Chequers are seen on the angle of the inn walls. On the sign are two shields of arms—1, that of the City of London; 2, shows chequy on a bar.

(2.) Mompesson running away from a gaoler, an imp whispers in his ear, "*Shift for thyselfe*." In the distance he appears dropping from a window, and also galloping away. On the label above:—

*"But Parliament once call'd then Giles was brought  
Vnto account, contrary to his thought  
There to the Serjeants ward hee was committed,  
Which made him much to feare, hee should be fitted  
For all those former wrongs, that hee had done,  
Which from his keeper made him here to runne;  
Hee outlawde therefore was, and bānisht quite  
And also judg'd to be no more a Knight  
Not only so but infamous inrould  
Although (before) hee Iustice seat controul'd."*

(3.) Mompesson limping away on crutches, and scratching his head; his empty patent box slung at his girdle; at a distance two men on crutches hail him:—

*"Hoe, fellowe Giles stay for us yett a while  
For here wee come, although behinde a mile."*

"*Empson and Dudley*" are also seen running away. Under them—

*"In first yeare of Kinge Henry last  
By Parliament to death they past."*

On the label above is:—

*"Nowe beinge censur'd, bawnished and gone,  
With pensive speech, thus may hee mourne alone:"*

*Woe worthe the time when first on Innes I thought  
For private gaines when I their hindrance sought;  
Those Monopolies cursed bee with shame,  
Which have my reputation thus made lame:  
My Honours which hath turn'd to other styles  
From S<sup>r</sup> Mompesson vnto-poor lame Giles;  
Yett haultinge nowe before, me thinks I see  
Some in the way of haultinge after mee."*

Under the print are the following lines :—

" All you which Monopolies seeke for gaines,  
And faire pretences turne to other straines;  
Example take by Giles Mompessons fall,  
Least honie sweet soone turne to bitter gall.  
Which to prevent, see that you Vndertake  
None other thinge, but such as sure may make  
A benefite to eommonwealth and Kinge;  
Which will you wealth and honour also bringe  
For why you knowe, our gracious Kinge is bent  
To give his faithfull subiects all content;  
Where love is dwe, hee lovingly both show't,  
Where mercies meete by parçon many know't,  
By rendring Iustice vnto great and small,  
The smale one trippe & great ones downeright fall,  
Oh what more needs a Loyall Subiect crave  
Then mercy, love and justice choice to have."

Sir Giles Mompesson, a Justice of the Peace, had a patent for licensing and regulating inns; making this an engine of oppression and extortion, he was indicted, censured by Parliament, 17 March, 1620-21, sentenced to be degraded from the honour of knighthood, and to be conducted along the Strand, with his face to a horse's tail. The final part of the sentence he escaped by fleeing to France. See the "Diary of Sir S. D'Ewes," i. 176, as edited by Mr. Halliwell, 1845; "Rushworth," i. 27; "The Secret History of James I.;" and the accounts of the trial of Sir Giles Mompesson.

$15\frac{1}{8} \times 9\frac{1}{4}$  in.

## 92.

"TAYLOR'S MOTTO. Et habeo, Et careo, Et curo."

London, Printed for I. T. (John Taylor) and H. G. (Henry Gosson), 1621.

[1621]

A PRINT, showing a whole-length figure of John Taylor, the Water Poet, standing upon a rock amid the sea, and striding over the world, on the top of which is an open book. He is in his dress as king's waterman, bearing on the breast, embroidered, "I. R." and a royal crown. "Happy in misery" is on a label on the rock. In his right hand, outstretched, he holds a waterman's scull, over which, on a label, is "Et habeo;" from his mouth proceeds a label, "Et curo;" in his left hand he shakes an empty purse; close to it, on a label, is "Et careo." The sun is in the upper corner of the print, on our right.

This is the engraved title-page to a tract by John Taylor, the Water Poet.

$3\frac{1}{8} \times 5\frac{1}{8}$  in.

## 93.

## THE WHIP OF PRIDE.

 [sculp.]

[1621]

A NAKED boy holding up a peacock with his left hand, and flogging it with a scourge which he holds in his right.

This print forms the frontispiece to a tract, entitled "The Whip of Pride," by Jon Taylor (the Water Poet), London, Printed by G. Eld, 1621.

On the opposite page is "The meaning of the Frontispiece:"—

"The Boy, Simplicity doth represent  
Starke naked, plaine, and poore, and Innocent:  
Without Cloake, Coate, or any Brau'ry clad,  
Wherewith to couer any Knauery bad.  
The Peacock (Iunoes bird) Resembles Pride,  
Which neuer could Simplicity abide,  
Till in the end, in spight of Trappings gay,  
Vaine-glorious Braggges, or pompous rich Aray,  
With a sharpe lash Simplicity doth yerke  
All sorts of Pride, with a rough Satyres Ierke."

3 $\frac{3}{8}$  × 5 in.

Brit. Mus. Library, (Grenville), 11,202 / 1.

## 94.

## WHOLE LENGTH PORTRAITS OF GONDOMAR, THE BISHOP OF SPALATRO, AND THE DUKE OF BUCKINGHAM. "The Fatte Bishop the Black Knight the White Knight."

[1622]

THE black knight, Count Gondomar, is presenting "A letter from his Holynes" to the fatte Bishop of Spalatro, who says, "Keep y<sup>e</sup> distance," to the white knight, the Duke of Buckingham, who exclaims, "Cheek mate by discovery." At a distance, between the Bishop and Gondomar, is seen a bowl or some other vessel, containing the Bishop and two other persons as the Wise Men of Gotham (?).

5 × 3 $\frac{1}{2}$  in.

## 95.

## "NO PLOT, NO POWDER, 1623."

Are to be sold by Tho: Jenner at The Exchange dore.

[Nov. 5, 1623]

A PRINT representing the downfall of the chapel in Blackfriars, where a congregation of Roman Catholics were assembled to hear the preaching of Drury or Drewry. "November 5th new stile" appears on a label at the top of the design; "BLACKE-FRIARS LON." below this. See "Powder Plot and Downfall in Blackfriars," 1605, No. 63, 1605. Fire from heaven is directed by a hand against the preacher, "Drew (a) ry," who rushes forth; the ray is inscribed, "Digits Dei Hic Confu." Amidst the mass of fallen stones, beams, &c., are the sufferers, some exclaiming "ora pro nobis." "Ile go no more to masse." "Masse is misery." At the bottom is "BUT I WIL DOE THIS BEFORE THE SUNNE. CH. 12, VE. 12."

Another impression has the following lines below the design :—

“Vproard had wee gone, downe ward goe our foes  
Fals doctrines weight, faire howses ouerthrowes  
Our English pulpitts Popish puddle beare not  
Our Chaires our chambers ouerthrow't and spare not.”

$7\frac{1}{4} \times 9\frac{1}{4}$  in.

## 96.

“THE DOWNFALL OF Y<sup>E</sup> PAPISTS AT BLACK-FRIERS THERE  
5TH OF NOVEMB: 1683.” [Nov. 5, 1623]

A PRINT representing “*Drew a Ry*,” as described in “No Plot, no Powder, 1623,” Nov. 5, 1623, No. 95, 1623, with the above title in the upper left-hand corner. The priest and the injured persons appear, but without the ray of light and other inscriptions. A copy from “No Plot, No Powder, 1623.”

This print is inserted in “England’s Remembrancer,” &c., by Samuel Clark, the Fourth Edition, p. 110.

$4\frac{5}{8} \times 2\frac{3}{4}$  in.

Brit. Mus. Library, 807. n. 18.

## 97.

THE ANATOMIE OF THE ENGLISH NVNNERY AT LISBON IN  
PORTVGALL, &c.

*Are to bee sould by R. Milbourne and Philemon Stephens. 1623.* [1623]

ON the title-page of this tract is a print, in four divisions: “*A A*” represents a nun “*C*” kneeling at a grating, behind which sits a monk “*b*.” The second part “*D*” of the print shows the nun passing through the grating, a part of which has been removed, and received by the monk. “*e*” shows the pair walking in the back-ground. The third part has three subjects: “*f*” the monk and nun seated on the side of a bed and caressing; “*g*” a table spread for a feast; “*h*” a man, “*Thomas Robins(ou)*,” lifting a curtain, looking into the room, and exclaiming, “*behold*.” The fourth part “*I*” shows a man putting a tub filled with coins into a cellar.

Facing the title is “*The Explanation of the Picture on the Title.*”

“Behold that holy Cell where Nunnes abide,  
And doe in *Lisbons* Monast’ry reside.

A. Here is the wall in which a grate doth stand,  
Diuiding iust the same on either hand.

B. Within, a Frier sitteth on his seat,  
And as Confessor doth the Nunnes intreat.

C. Without, a Nun doth kneele, who straight begins,  
With sober lookes, to vtter all her sinnes.

D. But if you looke vpon the other side,  
A sleighter grate doth such a wall diuide;  
Which vp and downe is lifted at their leasure,  
As Nuns and Friers one another pleasure:  
For rather then shee’ll disobedient be,  
She vnder creepes, as you the same may see.

E. Thence doe they cheerly pace it arme in arme;  
Friers haue power silly Nuns to charme.



F. So on a bed they wanton, clip, and kisse,  
There's nothing in a Nunnery amisse.

G. Then doth a banquet on a Table stand,  
And from the bed he leads her by the hand ;  
Whereat they eate, carouse, and kisse againe ;  
And, in a word, doe no delight refraine.

H. Till *Robinson* doth fret to see the guile,  
How such dissemblers at the world can smile ;  
So in a fury he the curtaine takes,  
And open wide, with either hand it shakes ;  
Bidding all men (behold) how they collude,  
And doe poore silly Nouices delude.

I. For though they do pretend the braue worlds scorn,  
Yet to their secret Vaults treasure is borne ;  
And riches comes in many ways beside :  
Thus they haue reason *England* to deride.  
They doe indeed faire chastity professe,  
Obedience, pouerty, and seeme no lesse :  
But God doth know, and *Robinson* can tell,  
All is a beastly falshood in this Cell."

$4\frac{1}{4} \times 2\frac{7}{8}$  in.

Brit. Mus. Library (Grenville), 19,577 / 1.

98.

THE FRONTISPIECE TO "A THANKFVLL REMEMBRANCE OF  
GODS MERCIE, BY G. C." (George Carleton).

London Printed for Robert Milbourne, and Humphry Robinson. C. Pass. fe. T.  
[1624]

A FEMALE figure, "*Ecclesia Vera*," is seated in the centre; her coronet is in the form of a church, a heart is suspended round her neck; she tramples upon "*Ecclesia Malignantium*," i. e. a Hydra having the heads of the Pope, a cardinal, a priest and the devil. She holds an expanded napkin, on which is the title inclosed within a heart.<sup>1</sup>

At one side, standing on a pedestal, which is decorated with a rondel representing an ark floating safely, and inscribed, "*Per aquas*," is Queen Elizabeth holding a shield bearing a crown and "*Semper eadem*," and a flag on which appears (as in "The Destruction of the Spanish Armada, 1588," &c., No. 41, 1588) the Spanish Armada, and the inscription "*Dextra excelsi fecit salutem*." Over her head is written "*Deborah*." At the other side, standing on a pedestal, which is decorated with a rondel representing a bush unburnt, and inscribed "*Per Ignem*," stands King James, holding a shield bearing an olive branch and "*Beate Pacifici*." He carries a flag on which is Guy Fawkes approaching the Houses of Parliament (as in "The Destruction of the Spanish Armada, 1588," &c., No. 41, 1588), and "*Digitis Dei hic*"; over his head is written "*Salomon*." Above are two young angels holding napkins, inscribed "*Glory be to God*," "*Peace be to England*." Between them a double rainbow, one inscribed "*q VIs sICVi (Iehouah)IN fortIbVs*," the other "*Exod. cap. 15. 11*." A blazing heart, held by two hands, is raised behind a pedestal or altar, which is inscribed, "*Lift up harts & hands & praise y<sup>e</sup> Lord*." The altar is dedicated "*Deo Liberatori!*"

<sup>1</sup> Under the title is the chronogrammatic date—SanCtVs est DoMInVs In operIbVs sVIs (MDCVVVVIII, 1624).

"A thankfull Remembrance of God's Mercie," 807, c. 22, was written by George Carleton ("G. C."), Bishop of Chichester. This frontispiece may have belonged to the first edition of this book. The third edition contained, besides this frontispiece and a portrait of the author, nineteen engravings by "F. Hulsius," the majority of which supplied designs to "Popish Plots and Treasons," No. 13, 1569.

$4\frac{1}{2} \times 6\frac{1}{3}$  in.

## 99.

A PRINT WHICH IS FALSELY SAID TO REPRESENT THE DEATH  
OF KING JAMES THE FIRST. [March 27, 1625]

Copy of a print by Hollar.

A man, falsely called King James, is lying in a bed, near him stands Dr Lamb(?) holding a bottle, and saying, "*Ill warrant you.*" On the other side stands the so-called Buckingham, saying, "*Thanks to the Chynist.*" At the other side of the room is a bier covered with a pall, and a priest standing and exclaiming, "*Sumus Fumus.*" At the foot is a female mourning, "*Not by Art but Chymicallie.*" This print seems to assent to the report that James was poisoned by the directions of Buckingham, with whom Dr. Lamb, an empiric and supposed necromancer, was a great favourite. On Friday, June 13, 1628, Lamb was killed by a mob in the streets of London. See "A Briefe Description of the Notorious Life of John Lambe," &c., 1628, 1077, e. 26.

This is the purport of the account printed under the copy of Hollar's engraving, but in fact it has nothing to do with the death of James I. In 1672, a ballad was published, called "The Devil upon Dun: or, the Downfall of the upstart Chynist: Being the second edition of a late song; To the tune of Smoak us and choak us." See "The Devil upon Dun," &c., No. 1039, 1672. As to the death of James I., see "The Forerunner of Revenge," E. 119/15, and "Harleian Miscel." v. 211.

$6 \times 3\frac{1}{2}$  in.

## 100.

THE BAITING OF THE POPES BVLL. Or An vnmasking of the Mystery of iniquity, folded vp in a most pernicious Breeue or Bull, sent from the Pope lately into England, to cawse a Rent therein, for his Reentry. With an advertisement to the Kings seduced subiects. By H. B(urton).

Inprinted at London by W. I. for Michaell Sparke, 1627. [May 30, 1626]

On the title-page of this famous tract, which replied to the Bull of Pope Urban VIII., May 30, 1626, is a woodcut, representing a king, like Charles I., standing in a landscape, crowned and robed, holding in his right hand a sword and in his left a sceptre; with the sword he is striking the Pope, a horned figure wearing a tiara, on the brow. Below the Pope stands a bishop, who holds a Papal Bull, and is addressing several persons who kneel abjectly before him in various attitudes of prayer; a larger number of persons kneel at the feet of the king. This woodcut was used again, for "The Petition and Articles exhibited in Parliament against John Pocklington," &c., 1641, No. 238, 1641.

It is here described by the following verses:—

" The Triple crowned Vicar, horn'd Lamb-like,  
Pretends Christs souveraine pow'r ov'r Kings and States  
These hornes, but borrow'd, prone Rammes hornes to strike  
Even Christ himself ruling in Potentates.

Strong spells, that come in Iesus name, and finde  
Blind credulous zeale, to captivate the minde.

" Who might this Monster bee? his speech bewrayes :  
Tis like the Dragon's, who to Christ durst say,  
All worldly power is myne, I rule, I rayse  
Whom pleaseth mee, and my behests obey.

Such the Popes voyce, such is his practise too,  
Kings he vnkinges that will not kisse his shooe.

" How comes it then, that sith the Papall power  
Is from the *Dragon*, all men doe not see  
The Pope is *Antichrist*, to overtower

*All that is called God?* By reason, hee  
Makes shoves, by Lambes hornes, seeming innocence,  
His power is from divine Omnipotence.

" His Triple-crowne three Kingdomes notes ; what three ?  
Pope reckons fower ; three are controversorie :

Heaven hee despaires, for surety Earth must bee  
His heaven the while, vsurpt tho ; Purgatorie

He holds by blind beleife ; but never any  
Question'd the fowrth due to him and his Meiny.

" Loe vnderneath a Romish Prelate placed  
With the Popes Pull Romes Catholicks absolving  
From th' Oath of their allegiance ; but not imbraced  
By th' wiser, truer English ; most, resolving

Clossely to cleaue vnto their souveraine head,  
Lest forraine tyranny might on them tread.

" The noble *Charles*, with sword and scepter armed,  
Ready to 'ffend his foes, defend his friends,

Victorious proues, and Papall charmes vncharmed,  
While royall throne justice and truth defends.

How can that state but, vndivided, stand,  
In spite of foes, where loue and lawes command ? "

A sketch of the career of Henry Burton will be found under "Portrait of Henry Burton," June 30, 1637, No. 138, 1637. The tract on the title-page of which this woodcut is placed is there referred to. Michael Sparke, the publisher of this tract, is referred to in "Proverbs ii. 8," Feb. 26, 1641, No. 166, 1641.

$4\frac{1}{4} \times 4$  in.

Brit. Mus. Library, 697, e. 21, and 3936, d.

THE royal Gamesters are the Kings of Sweden, Denmark, and England, playing against three representatives of Rome. The King of Sweden plays with dice against a bald naked monk. Bethlem Gabor stands by. The King of Denmark plays at cards with a monk. The King of England plays at tables for a pax and gold with another monk, who raises his cowl, while a dog voids urine on his foot. The

Pope steps in, seizes the stakes, and when England seizes his tiara, resists, and a cardinal stops the king's hand. Attached to each person is a Latin motto; to the Cardinal, "*Per bellum Mihi pax*;" to the Pope, "*Cinge gladium*;" to Charles I., "*Da Cæsari*;" to his opponent, "*Miserere mei Deus*;" to Christian IV. "*Cor unum via vna*;" to his opponent, "*Fratres in unum*;" to Gustavus Adolphus, "*Et fortis et filius*;" to his opponent, "*Nudus in mundum veni*;" to Bethlem Gabor, "*Sic transit gloria Romæ*." The names of Richelieu, Charles I., Christian VII., and Gustavus Adolphus, are written at their heads, by a modern hand.

This print refers to the support given to the principles of the Reformation by resistance to the Popish powers, as evidenced by the unfortunate expeditions which were sent by Charles I. under the command of Buckingham. It is imitated and reversed from a print published in the previous reign, and entitled, "*The Revells of Christendome*," 1609, No. 81, 1609. The lines below are nearly the same in both prints, except the names of the gamesters. Denmark is substituted for France; Sweden for Denmark; Bethlem Gabor for "Grave Maurice." As this print is reversed, the lines, which are in four columns, are reversed also, that the descriptions may be immediately under the subjects. In "*The Gentleman's Magazine*," July, 1853, is an article on this print.

14½ × 10¼ in.

## 102.

### PORTRAIT OF THE REV. PETER SMART, M.A.

[By W. Hollar.]

[July 27, 1628]

OVAL, three-quarters length, face turned to the right, wearing a skull cap, ruff, and gown; in his right hand he holds a Bible; above his head is written, "*Aetatis suæ 73 a. 1641.*" and, round the outside of the upper part of the oval, "I hate them that hould of superstitions vanities, but thy law doe I loue. Psal. 31, v. 7." Below is the following inscription: "The lively portraiture of the Reuerend Peter Smart, Mr. of Artes, Minister of Gods word at Bowden Prebend of Durham, & one of his Maties High Comissioners in the prouince of Yorke, who for preaching against Popery, ano. 1628, lost aboue 300 ll. peranū; and was imprisoned in ye Ks. bench aboue a 11 yeares by the High Comission.

"Peter preach downe vaine rites with flagrant harte  
Thy Guerdon shall be greate, though heare thou Smart."

*Georg. Abbot Archiepisco: Cant. composuit.*

Peter Smart, usually called "the proto-martyr of these later days of persecution," was born in Warwickshire, 1569, educated at Westminster School, Broadgate Hall, and Christ's Church College, Cambridge. He was primarily connected with the Grammar School of Durham, and, in 1609, was prebendary in the cathedral of that city and rector of Bowden. He was appointed one of the High Commission for the province of York, 1625, with which he appears to have taken an active part. On July 27 (7), 1628, he preached in Durham Cathedral a sermon on the text which is quoted in the inscription over the portrait (See "A Sermon Preached in the Cathedrall Chvrch of Dvrham. By Peter Smart," 1640, E, 206/8. This discourse was strongly directed against the mass, and, by inference, against the alleged efforts of the party to which Laud belonged to restore a Romanized faith in this country; also, ardently against certain ceremonies and instruments of worship. Smart was immediately called to account for this sermon, and, between "the very day" of its preaching and January 29, following, appeared eight times before the Dean of Durham and other commissioners. He was next sent to Lambeth. There he was fined 500*l.*, and ordered to recant; neglecting which, he was fined a second time,

excommunicated, degraded, deprived and imprisoned, "his damage amounting to many thousand pounds." He remained in prison until the Long Parliament released him, Nov. 12, 1640. The Puritans subscribed, says Brook, "Lives of the Puritans," 1813, iii. 93, for his benefit 400*l.* a-year.

On Jan. 12, 1641, the House of Commons ordered that Drs. Esdaile and Hodson, and R. Blanchard, should show cause why they do not obey a judgment of the Court of King's Bench, at the suit of Peter Smart; resolved, Jan. 22 following, that the High Commission Courts of York and Canterbury pronounced illegal sentences upon him; that his degradation, deprivation, &c., were illegal, and that he ought to be restored, with the mean profits; that Dr. Cosins, one of Smart's antagonists, owed him satisfaction, and was guilty of innovations tending to idolatry; that Cosins was unworthy to be a governor of any college, or to hold ecclesiastical promotions. In 1642, Smart was, by order of the House, restored to his prebend and presented to the vicarage of Aycliff, Durham. In 1644, he was a witness against Laud on the trial of that prelate. See "England and Irelands sad Theater," Jan. 10, 1645, No. 416, 1645; Prynne's "Canterburies Doome"; Rushworth's "Collections"; Wood's "*Athen. Oxon.*"; Neal's "History of the Puritans"; Fuller's "Church History."

This print was doubtless published about the time of the imprisonment of Laud, March 1, 1641.

See Parthey's "Wen. Hollar," No. 1504.

Oval, 3 × 4 *in.*

### 103.

#### PORTRAIT OF DR. LEIGHTON.

[By W. Hollar.]

[Sept. 1628]

Bust, face turned to right, wearing a skull cap and plain collar, in an oval. Below is written: "Dr. Laighton, for writing a booke called Sions Plea, was first by a warrant from the high Commission-Court, clapt up in Newgate for the space of 15 weekes where hee suffered great miserie and Sicknes almost to death afterward lost one of his Eares on the pilloric, had one of his nostrils slitt clean thorough, was whipt with a whip of 3 Coardes knotted, had 36 lashes therewith, was fined 1000*l.* and kept prisoner in the fleet 12 yeares where he was most cruelly used a long time being lodged day & night amongst the most desperately wiked villaines of ye whole prison."

"An Appeal To the Parliament, or Sions Plea against the Prelacie," was "Printed the year & moneth wherein Rochell was lost" (Sept. 1628). In addition to the punishments enumerated in this inscription, the unfortunate doctor of medicine was branded on his cheeks with "S S" (for "Sower of Sedition"). He was released from prison in 1641; the Parliament voted a sum of 6,000*l.* for his benefit. See "England and Irelands sad Theater," &c., Jan. 10, 1645, No. 416, 1645.

Alexander Leighton was born about 1568, educated in Scotland, took the degree of Doctor in Divinity at St. Andrews and Leyden, distinguished himself as an enemy of the bishops of Laud's party, and by his censures on the queen, whom he styled "The daughter of Hell, a Canaanite, and an idolatresse." He was arrested Feb. 17, 1629, in the act of leaving Blackfriars Church, London, taken to London House (Laud's palace), on a warrant from the Court of High Commission, carried to Newgate, ironed in a loathsome dungeon, and otherwise ruthlessly treated. Here he contracted a painful sickness, was supposed to have been poisoned, "for his hair and skin came off;" meanwhile his house was ransacked, and he was accused in the court of the Star Chamber, June 4, 1630, on the information of the Attorney-General (Sir Robert Heath), with having published "Sions Plea against the

Prelacie, An Appeal to the Parliament" &c. (1628), from which certain charges of injuriously assailing the king, peers, prelates, and queen were framed. The reference to Rochelle in the preceding paragraph is explained in the eighth of these charges, on account of his having "instanced the black pining death of the famished Rochellers to the number of 15,000 in four months." Sentence was passed, according to the inscription on the portrait, upon Dr. Leighton. On the 9th November, he escaped from the Fleet, but was recaptured. On November 26th, part of this sentence was executed at Westminster, with much added cruelty in the manner. A week later the remainder of the punishment was inflicted in Cheapside. Dr. Leighton was imprisoned until 1640, when the Long Parliament released him, with Prynne, Bastwick, and Burton. This was done on a petition, presented (Nov. 7) by him, the terms of which "the House could not hear without several interruptions with floods of tears." April 21, 1641, the Committee of the House of Commons reported on the general illegality of Dr. Leighton's sentence and punishments, declared that Laud should give him satisfaction for his imprisonment in Newgate on this prelate's warrant; the fine was remitted, &c. In 1642, he was appointed Keeper of Lambeth House, a prison of the Commonwealth. It has been said that he died mad in 1644, but "An Epitome, or Briefe Discoverie," &c., "of the great Troubles that Dr. Leighton suffered," &c. (E. 354/4), is dated 1646. See this work; also Brook's "Lives of the Puritans," 1813; Lawson's "Life of Laud," 1829. Brook reprinted the Hue and Cry description of Dr. Leighton (vol. ii. p. 482). "An Epitome" contains Dr. Leighton's petition to the Parliament for redress. Another authority says he died in 1649.

See "Prevailing Prelats," &c., and "The tottering Prelats," &c., both Sept. 1628, Nos. 104 and 105, 1628; and "A Decade of Grievances," &c., Dec. 30, 1641, No. 221, 1641.

See Parthey's "Wen. Hollar," No. 1329.

Oval,  $2\frac{1}{8} \times 2\frac{3}{4}$  in.

#### 104.

"PREVAILING PRELATS STRIVE TO QUENCH OUR LIGHT,  
EXCEPT YOUR SACRED POWER QUASH THEIR MIGHT."

[Sept. 1628]

THIS print is at the back of the title-page of the famous tract by Dr. John Leighton, "An Appeal To the Parliament, or Sions Plea against the Prelacie." See "Portrait of Dr. Leighton," Sept. 1628, No. 103, 1628.

It represents a candlestick placed on a book, which lies on the ground and bears a lighted candle, which is grasped by three hands issuing from clouds. On a label, behind the candle, is "*Scelerata manus*." Two men, brandishing swords, are in front of the candlestick; one of them is in the act of marching, and has his left hand on the bowl of the candlestick. "*Manet insuperabile verbum*" is on a label behind this figure; "*Manet vltio*" is on another label, behind the other figure. The background comprises a church, windmill, rocks, &c.

Above the print is "*Neutri cedet*." Below are these verses:—

"Omnibus intentant nervis extinguere verbi

Lampada; succurrat ni pia vestra manus:"

"Prevailing Prelats strive to quench our Light,

Except your sacred power quash their might."

August in "Quoties hominibus præesse desidero,

Ps. propt. Toties Deo meo præire contendo.

2, 5. Dum licet, iniusto subtrache colla jugo."

See "The tottering Prelats," &c., Sept., 1628, No. 105, 1628.

$4\frac{1}{8} \times 3\frac{7}{8}$  in.

Brit. Mus. Library (Grenville), 3280.

## 105.

“THE TOTTERING PRELATS, WITH THEIR TRUMPRY ALL,  
SHALL MOULDER DOWNE, LIKE ELDER FROM THE WALL.”

[Sept. 1628]

THIS print faces “Prevailing Prelats,” &c., Sept. 1628, No. 104, 1628, and immediately precedes the dedication, “To the right Honourable & High Court of Parliament,” of Dr. John Leighton’s famous tract, “An Appeal To the Parliament, or Sions Plea against the Prelacie.” See “Portrait of Dr. Leighton.” Sept. 1628, No. 103, 1628.

It represents a ruined wall, with a single window in one of its sides, and, growing from behind, a large tree, from the boughs of which seven bishops fall headlong. Among them is a label. Behind, on our right, is the Ark, pitched upon Mount Zion, on one of the peaks of which is a flag; on the left is a windmill, a city (Jerusalem?), &c. See “A Decade of Grievances,” Dec. 30, 1641, No. 221, 1641.

Above the print is “Spreta cado.” Below are these verses:—

“Sics spreta Elanguent humani cuncta cerebri;

Vt stabilis fugiant fœdera firma Dei;”

“The tottering Prelats, with their trumpry all,  
Shall moulder downe, like Elder from the wall.”

“Si ad divinæ traditionis caput,

Et omnem revertamur, cessat  
Omnis error humanus.”

Cyprian ad  
pomp.

“The Epistle to the Reader” of “An Appeal,” &c. begins with this passage, which was quoted against Dr. Leighton on his trial, as the first of the articles of charges brought against him by the Attorney-General, Sir Robert Heath, June 4, 1630.

“Well affectioned Reader:

“If ever soundnesse of minde, and sincere uprightnesse of heart, were to be manifested for the Lord; now is the time especially, because this is the *adulterous & sinfull generation*, that the Spirit speaketh off; which is come to such a hight of impiety, iniquity, and prophanesse, that by sinne it stareth heaven in the face, & dasheth Gods people out of countenance, that they may be ashamed of the Gospell: we doe not reade of greater persecution, higher indignitie and indemnitie done upon Gods people, in any nation professing the gospell, than in this our lland; especially since the death of Queene Elizabeth; witsesse, the silencing, fining, excommunicating, and casting out of the Ministerie; yea, the pining of some of them, and sundry good people to death, whose blood we must know cryeth yet for revenge; for ‘*precious in the sight of the Lord, is the death of his Saints*: yea in some measure we have already payed for it; for how much Britan-blood hath the Lord sould for no price, within this ten yeares? and what for all our paines, meanes and losses, but the highest dishonour that could be thought on? yea who knowes yet what a deep *Aceldama*, or field of blood, our Land may be, if that blood be not expiated; but who is the main Impulsive cause of these evils of sinne, and judgement? Even those *men of bloods*, the Prelacie, as we have proved, whose dignitie (as the late King hath it in the preface of his Basilicon) smelleth *villdie of Popelike pride*; yea they are a main part of him; *bone of his bone, and flesh of his flesh*. Against this Hierarchie we do not commence, but renew our suite, for the recovery of the *Keyes* of ‘Christ,’ and the *veyle* of his *spouse*: In the prosecution whereoff we intreat the help of all that love the Lord: First agree with God, by reforming at home; and then looke upon them, as they are clearly convinced, to be enemies to

God, and the State; and so *hate them with a perfect hatred; be not ashamed of Christ and his Word*; that is, of standing for the Priviledges of his Kingdome, no, not among an *adulterous & sinfull generation*; that is, when Christs *enemies* are in their *ruff*, lest Christ be ashamed of you. As for their swelling pride, feare it not. There are *more with vs, then against vs*, yea it is enough, that the *Lord of Hostes* is against them.

"We may say truly of them, as an ancient said of the Prelates of his time: *Omnibus terrori, amantur à nullo*: they are a terror to all, and loved by none, except by such as stand too nigh them in a contiguitie of profit, Poperie, or Prophanes; these indeed cannot see; because they will not see."

The reference to the elder tree in this print and its title were, doubtless, well understood at the time of its first publication. We must now look for its meaning so far back as to one of the oldest emblem books in the English language, namely, the "*Minerva Britanna, or a Garden of Heroical Deuises*," of Henry Peacham, 1612; 637, g. 21. One of the emblems of this work is entitled "*Humanæ traditiones*," p. 6, and comprises a woodcut strikingly like that which is described here, of course without the tumbling prelates, and two verses. It has also references to Matthew xv. 13, and "*Cipriau ad Pompeium*," as in the text, as well as to the "*Basilicon Doron*," from which last the words "*Spreta cado*" are quoted. Peacham's verses are as follows:—

"At last my braunch doth wither and decay,  
And with the ruine downe my selfe doe full,  
Whose pride did loath on surer ground to stay,  
But needes would raigne as KING vpon the wall,  
To overlooke in scorne the shrubs below,  
That did (I find) in greater safetic growe.

"By this same tree, are all Traditions ment,  
And what else hammer'd out of humane braine,  
That on the Rocke, to rest are not content,  
But puffed vp with pride, and glory vaine;  
Vnto their shame, doe moulder downe, and fall,  
As doth this Elder growing on the wall."

Thus pointing to the tradition respecting the Elder as the tree referred to by Christ, and to the woodcut emblem, representing a ruined wall with two trees, one of which had just fallen to the ground, while the other retains its hold on the stones.

$4\frac{1}{8} \times 4$  in.

Brit. Mus. Library (Grenville), 3280.

## 106.

ROBIN GOODFELLOW.

[1628]

THE figure of a creature having horns and large ears; his lower limbs like those of a goat, and bearing in his right hand a long-handled broom, which passes behind his neck, and extends beyond his left shoulder. In his left hand he grasps a lighted candle. He dances in a circle, and is surrounded by little black figures of men and women dancing. In the upper corner of the cut, on our left, a large owl flies away; a smaller bird is nearer the head of the figure in this part. Below the head of the broom, on our left of the cut, is another owl. In the centre of the side, on our left of the cut, a cat sits on its haunches, and shakes its fore-paws; its face is turned to the front. This figure is in solid black. Opposite to the text, on the other side of the cut, a solid black figure of a piper sits on a knoll, as if producing the music to which the other human figures dance. In the lower corner, on our



left, is a drinking cup; in the other lower corner is a vessel with a narrow neck, like a bottle.

This woodcut is comprised in the series of proof impressions from the illustrations to "The Works of William Shakespeare," by James O. Halliwell. London, 1856.

The text of this edition of Shakespeare's works states that the cut in question is "a copy of a cut that originally appeared, with slight variations, in the Mad Pranks, 1628." See p. 243, vol. v. of the edition in question. "The Mad Pranks and Merry Jestes of Robin Goodfellow, re-printed for the Percy Society from the editions of 1828, with an Introduction by Mr. J. Payne Collier, appeared in 1841. The introduction to this reprint states that one copy only of the edition of 1628 is known, and that it was then in the library of Lord Francis Egerton. See p. xx. of this introduction, which describes a cut resembling this fac-simile.

See, for what appear to be copies of a cut from which this fac-simile may have been taken, No. 2 in "The Mad Merry Pranks of Robin-Good-fellow," c. 1659, No. 943, 1659; "The Devil, as raised by Thomas Scot, the Regicide, 1659, No. 937, 1659. See also No. 3 in "The English Fortune-Teller," 1628?, No. 111, 1628; No. 3 in "Witchcraft discovered and punished," c. 1659, No. 944, 1659; No. 4 in "The Rag-man," 1659?, No. 941, 1659.

For Robin Goodfellow himself, see "The Mid-nights Watch; or Robin Goodfellow, His Serious Observations," 1643, E, 89/9.

$2\frac{3}{4} \times 2\frac{3}{8}$  in.

## 107.

## TEMPUS ERIT.

*Will: Marshall sculpsit.*

[1628]

AN emblematical print, representing Time directing the hand of Death, who is placing an extinguisher on a lighted candle; behind them is a sun-dial on a post.

This is one of the plates to "Hieroglyphikes of the Life of Man," by Francis Quarles, 1638, p. 22.

$2\frac{1}{2} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, 1077, c. 5.

## 108.

## NEC VIRTUS OBSCURA PETIT

*Will: Marshall sculpsit.*

[1628]

AN emblematical print, representing a dark-lantern, closed and standing on a coffin; the sun above is obscured, and on the ground to the right is a tortoise; on the coffin is a snail.

This is one of the plates to "Hieroglyphikes of the Life of Man," by Francis Quarles, 1638, p. 30.

$2\frac{1}{2} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, 1077, c. 5.

## 109.

## INVIDIOSA SENECTUS.

*Will: Marshall sculpsit.*

[1628]

AN emblematical print, representing Death shaking the fruit and leaves from a tree, and a lighted candle with a serpent near the flame. "LX." is on the candle.

This is one of the plates to "Hieroglyphikes of the Life of Man," by Francis Quarles, 1638, p. 54.

$2\frac{3}{8} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, 1077, c. 5.

## 110.

## PLUMBEUS IN TERRAM.

*Will: Marshall sculptsit.*

[1628]

AN emblematical print, representing a lighted candle, marked "LXX," a withered tree near it, and a house falling down in the distance on our right.

This is one of the plates to "Hieroglyphikes of the Life of Man," by Francis Quarles, 1638, p. 58.

$2\frac{1}{2} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, 1077, c. 5.

## 117.

## THE ENGLISH FORTUNE-TELLER

"Being a brief direction how to shun all strife,  
A brief instruction how to chuse a wife;  
Whereby a man may lead a happy life:

"It shews difference in womens qualities,  
By colour of their hair, both face and eyes,  
The Tune is, Ragged and Torn. &c."

*London Printed for W. Thackerary, T. Passenger, and W. Whitwood.* [1628?]

A BROADSIDE, with three woodcuts: (No. 1) The half-length figure of a man wearing a four-cornered cap, not unlike that of a Jesuit, and large moustaches; the face in three-quarter view, to our right. No. 2. A right hand, showing the palm open and fingers and thumb extended; the hand is marked with chiromantic signs. No. 3. strongly resembles the woodcut which is described under "Robin Goodfellow," 1628, No. 106, 1628, and may have been derived from the block which supplied the original of that copy. It represents the creature dancing in the circle as there described, with the broom grasped by his right hand, the candle in his left; the piper seated on the knoll on our right, the cat on the opposite side; the large owl in the upper corner, on our left; the smaller owl is below the broom head on our right; a smaller bird is nearer the head of the figure on our left; a flagon or bottle is at foot, on our right; a drinking vessel in the opposite angle of the cut.

The ballad which is below these woodcuts, begins thus:

"You young men that want skill in wooing,  
and if you desire to be wed,  
Take counsel of me in your doing  
for fear that you should be misled,  
Do not my kind proffer refuse,  
For it will never you deceive:  
I will shew what women to chuse,  
and what creature you'd best for to leave,  
But chiefly i'd wish you beware  
of a wench with a rowling eye  
For she that will cozen and swear,  
will also dissemble and lie."

See "Robin Goodfellow," 1628, No. 106, 1628. No. 2 in "The Mad Merry Pranks of Robin-Good-fellow," c. 1659. No. 943, 1659; and "The Devil, as raised by Thomas Scot, the Regicide," 1659, No. 937, 1659. No. 3 in "Witchcraft discovered and punished," c. 1659, No. 944, 1659. No. 4 in "The Ragman," 1659?, No. 941, 1659.

This cut is, for convenience of reference, grouped here with "Robin Good-fellow," but its condition, and the fact that the names of the publishers of the broadside to which it belongs are found on broadsides which cannot have been published earlier than 1680, indicates that it appeared long after 1628.

- 1.— $2\frac{1}{8} \times 2\frac{3}{8}$  in. Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
 2.— $1\frac{7}{8} \times 2\frac{7}{8}$  in. vol. ii. p. 144.  
 3.— $2\frac{7}{8} \times 2\frac{3}{8}$  in.

## 112.

WORKE, MORE WORKE, AND A LITTLE MORE WORKE FOR A MASSE-PRIEST. The third Edition, reviewed and augmented by the Authour. With an Epistle of an unknowne Priest, remaining in London, sent to the Authour, excepting against five points therein: And the Authours answer. With a Summe of the Contents after the Epistle.

London, Printed by William Iones, dwelling in Red-crosse-streete, 1630. [1630]

ON the title-page to this tract is a woodcut, representing two men engaged in working a printing-press; it is enclosed in an oval frame, which is inscribed "Aliis serviemvs, nosmetipsos conterimvs."

The text gives satirical and condemnatory accounts of the Romish priests, the time, &c.

Oval,  $3\frac{1}{2} \times 2\frac{5}{8}$  in.

Brit. Mus. Library (Grenville), 19,577/3.

## 113.

THE ARMES OF THE TOBACHONISTS.

London, Printed by Richard Shorleyker, 1630.

[1630]

A BROADSIDE, with a woodcut, which represents on a shield, apparently sable, a man, proper, bending and stooping so as to look between his knees; he has two pipes in his mouth, and emits smoke.

"The Crest a Mores head gardant on a wreath,  
 Of party *Sable Argent* vnderneath:  
 The *Helmet* in full *Tauerne looking-glasse*,  
 The *Mantels smoake*, which from the *nostrill* passe:  
 Inuellops round the *scoucheons* on each side.  
 By which it is Adorn'd and Clowdefide.  
 The tassells that vnto the mantells hang,  
 Are *liquors* that will make their Noses twang:  
 As *Ruby*, water *Whorehound*, *Cloue* on *Hum*,  
 Hot *Nutmeg*, faire *Angelica*, and *Mumme*  
 The two supportes <sup>1</sup> (clearly all to keepe)  
 Are French Babounes, whose note is chimney sweepe:  
 But now to giue the reader some content,  
 The morrall tells what in the Armes is ment."

Below the woodcut are three columns of verse, of the second of which the above is a portion.

10 × 9 in.

Brit. Mus. Library, C. 20. f. "Poetical Broad-sides," p. 2.

<sup>1</sup> Two men holding brooms, and having scrapers stuck in their belts, one with, and one without his hat.

## 114.

O YES.

"If any Man or Woman, anything desire,  
Let them repaire forthwith vnto the Cryer."

To the Tune of the Parrator.

Printed for F. Coules.

[1630]

A BROADSIDE, with three woodcuts. No. 1 represents a crier, holding a long walking staff, which has a round head, standing and saying, "*O Jes*;" near him is a dog. No. 2, a gentleman, who stands to our left, appears as if in the act of introducing a youth to a second gentleman; the boy is bare-headed, the men are covered; the man on our left wears a short cloak; his companion has full breeches and a tall hat. No. 3, a woman seated in a throne (?) a soldier; with large plumes in his hat and a dagger in his right hand, stands near the woman; behind the latter is a castle.

Below the woodcuts is a ballad, of which the following are the first two verses:—

"O yes,  
If any man or woman,  
in Countrey or in City  
Can tell where liueth Clarity  
or where abideth Pitty?  
Bring newes vnto the Cryer,  
and their reward shall be  
The prayers of poore folkes euery day,  
vpon the humble knee.

"O yes,  
If any man hath gon  
so long vnto the Law,  
That he hath lost his wits,  
and is not worth a straw,  
That to regaine the saddle,  
is glad to loose the horse,  
Let them turne downe by Beggers-bush  
and rest at weeping crosse."

1.—4 ×  $2\frac{7}{8}$  in.

2.—3 ×  $2\frac{1}{4}$  in.

3.— $2\frac{3}{4}$  ×  $2\frac{5}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
vol. i. p. 334.

## 115.

THE DEAD MANS SONG, WHOSE DWELLING WAS NEERE  
UNTO BASSINGS HALL IN LONDON. To the tune of,  
Flying Fame.

Printed at London for F. Coules.

[1630?]

A BROADSIDE, with three woodcuts. No. 1 represents Christ seated in judgment, with cherubim on his right and left, and the world beneath his feet; external to the cherubim are groups of human figures. No. 2 shows the "Mouth of Hell," represented as that of a monster, and seen in the front view; two devils are tormenting human creatures. No. 3 shows a nearly naked man, seated on the ground, as if within a tomb, pointing both hands to his naked breast. A grave cloth passes behind his form, and hangs loosely over his head. This woodcut was often used on

broad-sides at this time; for example, "St. Bernards Vision, 1630?, No. 116, 1630, and copied, see same title and date, No. 117, 1630.

Another version of "The Dead Mans Song," which is named below, has No. 1 omitted, and another woodcut put in its place; in this the verses differ also. The copy, which is referred to below (643, m. 10, "Bagford Ballads," vol. ii. p. 45), comprises but two woodcuts, No. 1 being omitted. The ballad below these woodcuts begins thus:—

"Sore sick deare friends, long time I was  
and weakly laid in bed;  
And for five houres in all mens sight,  
at length I lay as dead:  
The bel rung out, my friends came in,  
and I key cold was found,  
Then was my carkasse brought from bed,  
and cast upon the ground:  
My loving wife did weepe full sore,  
and children loud did cry,  
My friends did mourne, yet thus they said  
all flesh is borne to dye:  
My winding sheet prepared was,  
my grave was also made,  
And five long houres by just report,  
in this same case I laid:  
During which time my soule did see  
such strange and fearefull sights,  
That for to heare the same disclos'd,  
would banish all delights."

"The second part, to the same Tune," begins thus:—

"A Spotted person by each one,  
stood gnawing on their hearts,  
And this was conscience I was told,  
that plagu'd their envious parts.  
These were no sooner out of sight,  
but straight came in their place,  
A sort still throwing burning fire,  
which fell against their face.  
And ladles full of melted gold,  
were poured downe their throats,  
And these were set (it seem'd to me)  
in midst of burning boats:  
The foremost of this company,  
was Iudas I was told,  
Who had for filthy luces sake,  
his Lord and Master sold,  
For covetousnesse these were condemn'd,  
so it was told to me,  
And then methought another rout,  
of Hel-hounds I did see:  
Their faces they seem'd fat in sight,  
yet all their bones were bare,  
And dishes full of crawling Toades,  
was made their finest fare:  
From armes, from hands, from thighs and feete,  
with red hot pincers then,  
The flesh was pluckt even from the bone,  
of those vile gluttonous men."

On cole-black beds another sort,  
 in grievous sort did lye,  
 And underneath them burning brands,  
 their flesh did burne and fry.  
 With brimstone fierce their pillowes eke,  
 whereon their heads were laid,  
 And fiends with whips of glowing fire,  
 their lecherous skins off flaid."

1.—3  $\times$   $2\frac{1}{2}$  in.

2.—3  $\times$   $2\frac{5}{8}$  in.

3.—5  $\times$  4 in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads," vol. i. p. 72, and vol. iii. p. 650; also 643, m. 10, "Bagford Ballads," vol. ii. p. 45.

## I 16.

SAINT BERNARD'S VISION. Or, a bricfe Discourse (Dialogue-wise) betweene the Soule and the Body of a damned man newly deceased, laying open the faults of each other: With a speech of the Divels in Hell. To the Tune of, Fortune my Foe.

*Published at London for I. Wright, dwelling in Giltspur-street.* [1630?]

A BROADSIDE, with two woodcuts. No. 1, a representation of a man in a grave, which was used for No. 3 on "The Dead Mans Song," 1630? No. 115, 1630. No. 2, a man standing, wringing his hands, naked, and bound about the body and legs by ropes, the ends of which are held by two devils, who clutch his body with their hooked forks, and seem about to drag him into the fire which surrounds them. See "St. Bernard's Vision," 1630? No. 117, 1630.

Below is the dialogue, of which the following are the first six verses:—

### THE WRITER SPEAKETH.

"As I lay slumbring in my Bed one Night,  
 A fearefull Vision did me sore affright:  
 Me thought I saw a Soule departed late,  
 By it the Body in a poore estate.

"Wailing with sighes, the Soule aloud did cry  
 Upon the Body in the Coffin by:  
 And thus the Soule to it did make her moane,  
 With grievous sobs, and many a bitter groane.

### THE SOULE SPEAKETH.

"O sinfull Flesh, which now so low doth lye,  
 Whom yesterday the World esteem'd so lye;  
 It was but yesterday the World was thine,  
 Thy Sunne is set, which yesterday did shine.

"Where is that Traine that did attend on thee?  
 Where is thy Mirth? where is thy Jollitie?  
 Where are thy sumptuous Buildings, and thy Treasure?  
 Thy pleasant Walks in which thou took'st such pleasure?

"Gone is thy Traine, thy Mirth to mourning turn'd,  
 Thou in a Coffin in thy Shrine art Urn'd:

For thy rich Clothes, thou hast a Winding-sheet,  
Thy high-built Roofe now with thy Nose doth meet.

“But I (poore Soule) was fram'd a noble creaturè,  
In likeness to my God, of heavenly feature:  
But by thy sinne, whilst we on Earth aboade,  
I am made fouler than a loathsome Toade.”

The rest of the broadside is occupied by a dialogue between the above, “The Body,” “The Soule,” and “The Divells,” who appear as announced by the Soul, and thus speak:—

“Ho, are you come, whom we expected long:  
Now we will make you sing another song:  
Howling and yelling still shall be your note,  
And molten lead be powred downe your throat.

“Such horror wee doe on our servants load,  
Now thou art worse than is the crawling Toad:  
Ten thousand thousand torments thou shalt bide,  
When thou in flaming Sulphure shall be fride.

“Thou art a souldier of our campe enrol'd,  
Never henceforth shalt thou the light behold:  
The paines prepar'd for thee no tongue can tell,  
Welcome, O welcome to the pit of Hell.”

“The Writer speaketh,” and describes the aspect of the devils, the carrying off of the Soul, and the appearing to himself of an angelic being, who bade him write what he had seen. The broadside concludes thus:—

“Preserve the King, the Queene and Progeny,  
The Clergy, Councell, and Nobility,  
Preserve our soules, O Lord, we do thee pray,  
Amen, with me let all good Christians say.

1.—6 × 4 *in.*

2.—3¼ × 4¼ *in.*

Brit. Mus. Library, C. 20. f. “Roxburghe Ballads,”

vol. i. p. 376.

## 117.

ST. BERNARD'S VISION: or, a brief Discourse between the  
Soul and the Body of a wicked man lately deceased, blaming  
each other. With a speech from the Devill in Hell. To  
the Tune of Flying Fame, &c. [1630?]

A BROADSIDE, with two woodcuts. No. 1, a copy from No. 1 in “St. Bernards Vision,” 1630? No. 116, 1630, representing a naked man seated in a grave, as in No. 3 of “The Dead Mans Song,” 1630? No. 115, 1630. No. 2, a copy from the cut which has the same number in both the above-named broadsides.

1.—5½ × 3½ *in.*

2.—3⅛ × 4 *in.*

Brit. Mus. Library, C. 20. f. “Roxburghe Ballads,”

vol. iii. p. 348.

## 118.

DEATH'S LOUD ALLARUM: A perfect description of the frailty of Mans life, with some admonitions to warne all men and Women to repentance. To the tune of, Aime not too high.

*Printed at London for Iohn Wright the Young(er) and are to be sold at his shop at the upper end of the Old-Bayley.* [1630?]

A BROADSIDE, with three woodcuts. No. 1 represents Death as a dried corpse, crowned and holding a javelin, standing before a churchyard cross; behind the figure is a wall as of a churchyard; beyond that, a house with three dormers. No. 2, a man with bare legs and head, ascending a flight of steps to our left; above him is a heavenly crown amid clouds. No. 3, a half-length figure of Christ in glory, having both hands raised. Nos. 2 and 3 were likewise used for "Bee Patient in Trouble," same volume, p. 496.

Below is a ballad signed R. (C. ?), of which the following are the first five verses:—

"Lament your sinnes, good people all lament,  
You plainly see the Messenger is sent,  
I meane grim death and he doth play his part,  
He stands prepar'd to strike you to the heart:  
How suddenly, alas there's none doth know,  
We all must yield to Death this death we owe.

"Our time is short we have not long to stay,  
We are not sure to live one night nor day,  
No, nor one houre or minut which is lesse,  
As God doth please our time is more or lesse:  
We are all mortall that live here below,  
And all must dye, that is the debt we owe.

"No strength nor valour can this death prevent,  
Nor can faire beauty hinder his intent,  
Both rich and poore must all prepare to dye,  
No King nor Subject can proud death denye:  
Death feares no friend nor doth he dread a foe,  
We all must dye, that is the debt we owe.

"Behold and see all you that smile at death,  
You plainly see how fickle is your breath,  
To-day alive, to-morrow clad in clay,  
Therefore prepare, repent, weep, fast and pray:  
Our sinnes doe cause the Lord to send us woe,  
We all must die, that is the debt we owe.

"Thy brother's dead, and buried in the ground,  
Prepare thy self, the mournful Bell doth sound,  
The grave stands open ready to receive  
Whom death doth strike, prepare to take thy leave.  
The day nor howre there is none that doth know,  
We all must die, that is the death we owe."

- 1.— $2\frac{1}{2}$  ×  $3\frac{3}{8}$  in.  
2.— $2\frac{1}{8}$  ×  $2\frac{7}{8}$  in.  
3.— $4\frac{3}{4}$  ×  $2\frac{1}{2}$  in.

Brit. Mus. Library, C. 20. f. "Roxburge Ballads,"  
vol. i. p. 78.



## 119.

## AN EXCELLENT NEW MEDLEY,

“Which you may admire at (without offence)  
For every line speakes a contrary sence.”

To the Tune of Tarletons Medley.

Printed at London for H. G. (? Henry Gosson).

[1630?]

A BROADSIDE, with four woodcuts. No. 1 represents a man standing, his right hand resting on his hip, his left holding a pair of gloves against his breast; he wears a tall round hat and feathers, a long cloak, which trails behind, and boots. No. 2, a man walking, nearly in front view; his right hand extended, as if in an attitude of speaking, his left hand on his hip; he wears a high round hat, a large flat collar, closely-fitting jerkin, full breeches, hose, looped garters and low shoes; a cloak hangs over his right shoulder. No. 3, two gentlemen, mounted on horseback, trotting to our left; the execution indicates that this cut is much older than its fellows in the ballad. It is, however, misplaced in the volume. The proper “second part” of the broadside is on p. 13 of the same. This woodcut belongs to “Friendly Counsaile,” p. 16 of the volume. The true “second part” of “An excellent new Medley,” at p. 13, is illustrated by two other woodcuts; (a) a man in an exaggerated German costume, holding a halberd in his left hand; (b) a man in a closely-fitting body-dress, which is richly embroidered, full breeches, hose, a ruff and flat cap; a sword passes behind him, the handle on his left hip.

The first three verses of the ballad, below Nos. 1 and 2, are as follows:—

“In Summer time when folkes make Hay,  
All is not true which people say,  
The foole’s the wisest in the play,  
tush take away your band:  
The Fidlers boy hath broke his Bass,  
Sirs is not this a pittious case,  
More gallants loath to smell the Mace,  
of Woodstreet.

“The Citty followes Courtly pride,  
Ione sweares she cannot Iohn abide,  
Dicke wears a Dagger by his side,  
come tell us what’s to pay:  
The Lawyers thriue by others fall,  
The weakest alwaies goes to’th wall,  
The Shoemaker commandeth all  
at’s pleasure.

“The Weauer prayes for Huswiues store,  
A pretty woman was Iane Shore,  
Kicke the base Rascalls out o’th dore:  
peace, peace, you bawling Curses.  
A C—ds band weares out behinde,  
T’is easie to beguile the blinde,  
All people are not of one minde,  
hold Carmen.”

1.— $2\frac{3}{8}$  ×  $3\frac{1}{4}$  in.

2.— $1\frac{3}{4}$  ×  $3\frac{1}{8}$  in.

3.—2 ×  $3\frac{3}{8}$  in.

4.— $1\frac{3}{4}$  × 3 in.

Brit. Mus. Library, C. 20. f. “Roxburghe Ballads,”  
vol. i. p. 112.

## 120.

FAYRE WARNING, OR,

"Happy is he whom other mens harmes  
Can make to beware, and to shun Satans charmes."

*London. Printed for Richard Harper.*

[1630?]

A BROADSIDE, with three woodcuts. No. 1, which may have been taken from "The Shepherds Calendar," represents an old man seated at a table, on which are dishes, plates and drinking vessels, pointing with his knife to a dish on which lies a fish; he speaks to a servant, who stands on his right, holding a pasty on a dish. The old man wears a hood and long gown; he sits on a settle, at the back of which is a fireplace, with a large hood above it, and a fire. The room is paved with square tiles; there is a window in the wall, and a view is given of a fortified hill, with a castle on its summit. Above and below the latter are; above, the zodiacal sign of the Ram; below, that of Aquarius, a naked winged genius holding two water-pots. No. 2 is a figure of St. Catherine of Alexandria, holding a naked sword and an open book; on the ground lies her broken wheel; in the distance are two castles or fortified cities. No. 3, two men, the figures to the knees only, standing in conference outside a prison, at the door of which a third man stands.

Below the woodcuts is a ballad of eleven verses, of which the following are the first four:—

"The World is orerun with enormous abuse,  
Pure vertue and honesty do now decrease,  
One vice on the neck of another pursues,  
Tis growne to a custome that hardly will cease,  
but blessed is he  
who when he doth see  
Such vices in others, reformed will be,  
For happy is he whom other mens harmes  
Can make to beware, and to shun Satans charmes

"Then be well advisd whoever thou art,  
By other mens danger their wayes to forsake,  
And when thou seest any for his folly smart,  
Then see that good use of the same thou dost make  
and when thou dost see  
how bad others bee,  
Say thou to thy selfe, here's example for mee.  
O happy is he whom other mens harmes  
Can make to beware, and to shun Satans charmes

"If thou see a man who is proud and ambitious,  
Like soaring Phaeton striue to aspire,  
Presuming his Fates will be ever auspicious,  
He boldly will climb till he can go no higher:  
if fortune should frowne,  
he may tumble downe,  
Then heele be derided of every clowne,  
Thus happy is he whom other mens harmes  
Can make to beware, and shun Satans charmes.

"If thou see a Gentleman striue for the wall,  
And hazard his life for a phantasic vaine,

This is the occasion of many a brawl,  
 But he thats a wiseman from that will refraine :  
                   tis better giue place  
                   to one thats more base,

Then hazard thy life in so desperate a case :  
 O happy is he whom other mens harmes  
 Can make to beware, and to shun Satans charmes."

- 1.— $4\frac{1}{2} \times 5$  in.  
 2.— $1\frac{3}{4} \times 2\frac{1}{4}$  in.  
 3.— $3\frac{1}{4} \times 2\frac{1}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
 vol. i. p. 124.

## 121.

THOMAS BEARD. "Pedantius."

[1631]

THIS engraving was designed as a frontispiece to the "Pedantivs. Comœdia, Olim Cantabrig. Acta, in Coll. Trin." 1631, 12mo. Dr. Thomas Beard is said to have been the schoolmaster of Oliver Cromwell and a Puritan minister in Huntingdon.

The print represents a very tall and thin man, standing, turned to our left, holding a birch rod in his right hand; a label proceeds from his mouth, inscribed "*As in Præsenti.*" Two lads, dressed in long gowns and holding books, stand behind the man. Above their heads is a shelf, upon which lie books, inscribed with the names of classic authors.

See "Dromodotus," 1631, No. 122, 1631.

$2\frac{1}{4} \times 3\frac{7}{8}$  in.

## 122.

"DROMODOTUS."

[1631]

THE engraved figure of a man walking to our right, with his arms extended before him, his forefingers pointing. He wears a gown and square cap, and carries a book under his right arm. Above the figure is "*Dromodotus*;" a label proceeds from the mouth, with "*Videtur quod sic*" inscribed on it.

This print is on the back of the title-page to "Pedantivs. Comœdia," &c. (by Thomas Beard), 1631, 12mo. See "Thomas Beard," "Pedantius," 1631, No. 121, 1631.

$2\frac{1}{4} \times 4$  in.

## 123.

THE IRISHMAN, THE LAPLANDER, AND THE FINLANDER:  
 soldiers of Gustavus Adolphus. "Seltzames Gespräch/ So in  
 dem Königl. Schwedischen Lager zwey fremssde Nationen/  
 als ein Lapländer mit einem newen ankommenden Irrländer/  
 von den itzigem Zustand vnd Kriegswesen gehalten/ &c."

Bedruckt im Jahr, M.DC.XXXI.

[1631]

A GERMAN broadside, with an engraving representing an Irishman, a Laplander, and a Finlander. The figure of "*Der Irrlander*" wears a long skirted coat, reaching to mid-leg, and a broad bonnet, a loose-sleeved under coat, a girdle and full breeches. He has a bow and quiver slung at his back, a short sword on his left

hip, and a long heavy gun, the stock of which rests on the ground, in his right hand. His left hand is on his hip, and he is in the attitude of speaking. There is a drawing by Albert Dürer, of Irish soldiers in his time. See "Irish Soldiers," 1631?, No. 124, 1631.

At the sides of the print are two columns of descriptions of these troops, which, as regards the Irishman, agrees generally with that which is quoted in reference to "A short description of the Irish Soldiery," &c. 1631?, No. 125, 1631. See "Irish Soldiers," 1631?, No. 124, 1631. Below are four columns of German verse, a dialogue between the Laplander and the Irishman.

Behind the figures appears a fortified town on the sea-shore, Stettin, with the sun rising and ships at sea.

$6\frac{7}{8} \times 5\frac{1}{8}$  in.

Brit. Mus. Library, 1750, b. / 105.

## 124.

IRISH SOLDIERS. "In solchem Habit Gehen die 800 In Stettin angekommen Irländer oder Irren."

*G. Köler, Excud.*

[1631?]

A GERMAN print, containing four figures of men in military habits, such as are represented to have been worn by Irish soldiers in the service of Gustavus Adolphus. See "A short description of the Irish Soldiery," &c. 1631?, No. 125, 1631, which contains five figures, as that of a youth or beardless man standing in the centre is not included in this print. Behind the four figures of the present item is a representation of a sea-shore, with ships, and soldiers marshalled and dressed in costumes similar to those of the figures in front; these troops are ranged under the banner of the Three Crowns. In the extreme distance is a fortified city (Stettin?) Below, in three lines, is an account in German of the character and powers of these men.

See the drawing, by Albert Dürer, of Irish soldiers, which is included in the series of photographs of A. Posonyi's collection of drawings by that master, "Hand Zeichnungen," &c. 1864.

$7\frac{1}{2} \times 5$  in.

Brit. Mus. Library, 1750, b. / 104.

## 125.

A SHORT DESCRIPTION OF THE IRISH SOLDIERY WHO CAME INTO GERMANY WITH THE KING OF SWEDEN, also of their country, nature, food, arms, and other qualities.

"Kurtze Beschreibung/ des auf Irrland/ der Königl. Majst. in Schweden, ankommenden Kriegs Volck inz Teutschland/ von dero Lands. Art/ Natur/ Speiss/ Waffen und Engenschaft."  
[1631?]

A BROADSIDE with a woodcut, representing five Irish soldiers. The dress is very Scottish in appearance, arrangement and material. The men bear bows, arrows, and swords; one has a gun. Beneath is a rhythmical inscription of the following import. In these latter wicked days, among other calamities—God has inflicted this upon us—that foreign nations interfere with us, increase from day to day, desolate our fields, lay waste our land, and commit great and shameful sins. More especially they impose this retribution upon our a-la-modish people, that many a-la-modish folk, quite unknown before, now invade our country to avenge

our a-la-modish sins. Great numbers arrive from distant Ireland, called Hibernians from that Island. This people are hardy and strong, dark-coloured like Gipsies, short in stature, eager to fight, furnished with muskets and quivers, skilful in the use of bows and arrows, ready to cut their way with long knives, they run fast, so that they can make sixteen miles a day. Their clothes and caps have a barbarous appearance, almost all black, all their sheep being, as is well known, of a dark colour; their shoes are chiefly made of and tied on with bark of trees. They make shift with little food; if they have no bread and are hungry they dig roots out of the earth, with which they are easily appeased. Because, then, God has sent such people into our land on account of our great sin and shame, let us cease from sin, that he may again take pleasure in us, and restore peace to the land, and every one may follow his honest calling.

This woodcut is a copy of "Irish Soldiers," 1631?, No. 124, 1631.

9 × 4 $\frac{7}{8}$  in.

## 126.

"THE ANATOMY OF MELANCHOLY. What it is, With all the kinds causes, symptomes, prognostickes, & seuerall cures of it. In three Partitions, with their seuerall Sections, members, & subsections. Philosophically, Medicinally, Historically opened & cut vp. By Democritus Junior. With a Satyricall Preface Conducing to the following Discourse. The fourth Edition, corrected and augmented by the Author" (Robert Burton). (No. i.)

Oxford Printed for Henry Cripps 1632. C. le Blon fe.

[1632]

THE frontispiece to this famous book is divided into four lines, horizontally, each line into three parts. In the centre of the upper row is represented "*Democritus Abderites*" seated under a tree on a terrace overlooking a garden, with a book on his knees and holding a pen. A lizard is at his feet. Above is the astronomical sign for Saturn. On our left of this is a landscape, with a heron in the foreground and a swan, kingfisher, owl, bat, and two fighting birds; this design is inscribed "*Zelotipia*." On our right of the centre is "*Solitude*," a wood with a buck and doe, hares, conies, a dog, cat, bats and owls.

In the second row, "*Inamorato*" is represented by a young man standing and looking down, with his hands folded; he wears a broad-brimmed hat: a shelf loaded with books is behind his head; on the floor lie a lute, wreath, and books of music. The centre of this line is occupied by the title, as above. The third division represents "*Hypocondriacus*," by an old man seated in a chamber with gallipots and glasses on a shelf behind him; boxes, bottles and a scroll are on the floor.

In the third row is "*Superstitiosus*," a monk kneeling before a cross and holding a rosary. "*Democritus Junior*" (Burton) appears in the middle, a bust portrait, looking to our left and holding a book. It is enclosed by an oval cartouche, at the angles of which are, a shield of arms, book, sphere and cross-staff. "*Maniacus*" comes last in this line, being a lunatic who is tied by one leg to the floor; the rope which bound his other leg is broken. "*Borago*," i. e. the plant borage, the cartouche which contains the publication line, as above, and "*Helleborus*," the plant hellebore, occupy the fourth and lowest line.

"The Argument of the Frontispiece" is printed on a leaf facing this print.

The same plate, much worn, was used for the sixth edition of this book, 715, i. 13, with a different publication line, "*London, Printed and are to be sold by Hen: Cripps & Lodo: Lloyd at their shop in Popes head alley. 1652.*"

6 × 10 $\frac{5}{8}$  in.

Brit. Mus. Library, 715, i. 12.

## 127.

"THE ANATOMY OF MELANCHOLY" ETC. The Seventh Edition, 1660. (No. 2.)

*London Printed for H: Cripps and are to be sold at his Shop in Pope's-head Allie and by E: Wallis at the Hors shoo in the Old Buley. 1660. C. le Blon fe.*  
[1632]

THIS is a copy from the print which is described as No. 1, with the same title and date, No. 126, 1632. It is inferior to the original. The word "*Hypocondriacus*" of the original is written, "*Hijpocondriacus*" in the copy.

The plate which had been prepared for this copy was used again, for the eighth edition of the book, with another publication line, "*London Printed for Peter Parker at the signe of the Legg and Starr. in Cornhill over against ye Royall Exchange 1676.*"

$6\frac{3}{8} \times 10\frac{3}{8}$  in.

Brit. Mus. Library (Grenville), 19,650.

## 128.

"THE ANATOMY OF MELANCHOLY," ETC. (No. 3.)

*Reprinted for Thomas Tegg, Cheapside, London.*

[1632]

THIS is a reduced copy from the frontispiece of Robert Burton's book, the edition of 1652 (see No. 1, same title and date, No. 126, 1632), which it erroneously describes as the original edition, whereas it was the sixth edition.

This reduced copy is prefixed to a reprint of the work which was "Printed for Thomas Tegg, 73, Cheapside. MDCCLXV."

$4\frac{1}{4} \times 7\frac{1}{8}$  in.

Brit. Mus. Library, 715, f. 31.

## 129.

THE GODLY END, AND WOFULL LAMENTATION OF ONE JOHN STEVENS, a youth that was hang'd, drawne, and quartered for High-Treason, at Salisbury in Wiltshire, vpon Thursday being the seuenth day of March last 1632, with the setting up of his quarters on the City gates. To the tune of Fortune my foe, &c.

*Printed at London for H. Gosson.*

[March 7, 1633]

A BROADSIDE, with three woodcuts. No. 1 represents the gates of a city or prison, with the quarters and head of a youth raised upon poles above the battlements. A raven is upon each of the quarters. No. 2, a view of the side and gable-end of a building, with a round arch over an opening in the former, and two windows and a dormer in the roof; in the gable-end is a door, with a lock and hinges; in the gable itself is a round window or air-hole. No. 3, an execution by hanging, the same as that which served as No. 4 in "Portraits of John, Lord Finch of Fordwich, and Archbishop Laud," &c., Jan. 8, 1641, No. 161, 1641; "A lamentable new Ditty," &c., 1641?, No. 293, 1641; "The wofull Lamentation of William Purcas," &c., 1641?, No. 298, 1641.

1.— $4\frac{3}{8} \times 3\frac{7}{8}$  in.

2.— $3 \times 3$  in.

3.— $2\frac{1}{2} \times 2\frac{3}{4}$  in.

Brit. Mus. Library, C. 20, f. "Roxburghe Ballads," vol. i. p. 490.

## 130.

## THE UNHAPPY GAME OF RAFFLES OF THE PRINCE OF ORANGE.

“Het misluctt Raphel-spel vanden Prince van Oragnien.”

[July 26, 1635.]

RAPHEL-SPEL is literally the game of Raffles.

A party of gamesters in a tent. The “*Prinse Cardinael*” at dice with Frederick Henry, “*Pr van Orangien* ;” at one side of the Cardinal is seated “*Keyser*,” the Emperor, behind him stands “*Co. van Hispanien*,” the King of Spain ; on the table before them is the model of a fortress, the stake for which they are playing. The Prince of Orange is turning away in dismay at having lost the stake. “*Card. Richlieu*” endeavours to console him, and “*Co. van Vrancryk*,” the King of France, offers him a bag of gold. Under his feet lie “*de duyuel*,” and “*Hollanische gemeyute*”—two prostrate figures. In the distance are “*Engelsche schepen met siluer*,” English ships bringing money. Beneath are four columns of German verse.

The Prince Cardinal was Ferdinand, Infante of Spain, Governor of the Low Countries, cardinal, and brother to Philip IV., King of Spain. Lieut.-Col. d’Enholt, an officer in command in the town of Gueldres, having learnt that the Fortress of Schenk was badly protected, wanting in means of defence, and the ramparts in some places dilapidated, resolved to attempt its capture by a sudden attack, and in this enterprize he succeeded. This place, being in an angle where the Rhine divides into two branches, and commanding that river, was considered the first bulwark of the Low Countries.

The loss of this important place deranged the plans which the Prince of Orange had formed for the prosecution of the campaign. At this period he was in alliance with France, whose assistance was important, so that desire to retain it made him listen to the overtures of Richelieu, whom he hated, whose false friendship he duly estimated, and whom he contrived to thwart when he could do so without detriment to his own affairs.

Schenk was surprised 26th July, 1635, and retaken by the Prince of Orange 29th April, 1636.

$8\frac{1}{2} \times 6\frac{3}{4}$  in.

## 131.

## WOE TO DRUNKARDS.

London, Printed for John Grismond and to be sold in Ivie Lane at the  
Signe of the Gunne. [1635]

THIS is a woodcut divided into two parts by a horizontal line, and forms the illustration on the title-page of Samuel Ward’s sermon of “Woe to Drunkards,” London, 1635, 8vo. (See “Sermons,” 4452. b.) In the upper half appears “*Thus of ould*,” *i. e.* (1.) A man’s foot and leg, booted, spurred, and placed in a stirrup ; (2.) An open book, probably intended for the Bible ; (3.) The arm of a man in armour, with its hand grasping a lance. In the lower half appears “*Thus now*” : (1.) A courtier’s leg in a stocking, which is tied at the knee by a huge bow, a shoe with a great rosette is upon the foot ; (2.) Dice and cards ; (3.) A man’s arm with a lace cuff to its coat, holding in the hand a tobacco-pipe and a goblet, in which is a cockatrice, and supported by a serpent, by way of stem. Beneath these, printed upside down, is “*O Maners, O Tymes*.”

The notion of the cockatrice in the cup may have been derived from the frequent mediæval representations of St. John the Evangelist, with a serpent issuing from the chalice with which he was about to administer a sacrament, and which suggested one of the most common emblems of that saint. S. Ward must often have seen this emblem in the churches of the eastern counties. It is referred to on pp. 521, 522, &c., of the sermon. The book to which this woodcut belongs consists of a sermon on drunkenness, and comprises a large number of illustrated anecdotes of what are called the special providences of God against the crime of drunkenness. The text of the sermon refers to the woodcut: "In the end it will bite like a Serpent, and sting like a Cockatrice." Prov. xxiii. 32.

As to the author and his other works, see "The Destruction of the Spanish Armada," 1588, &c., No. 41, 1588.

$2\frac{7}{8} \times 1\frac{5}{8}$  in.

Brit. Mus. Library, 4452. b.

132.

### A DISCOURSE OF MANS LIFE.

Comparing him to things that quickly passe,  
As bubble, shuttle, blossome, streame, and grasse.

To the tune of Ayme not too high.

*London Printed for H. G. (? Henry Gosson).*

[1635?]

A **BROADSIDE**, with three woodcuts. No. 1 represents a military commander in full armour, excepting his head, which is bare, grasping a leading-staff or baton, and mounted on a horse, which is galloping to our right. This was probably intended as a likeness of Gustavus Adolphus. No. 2, a boy or youth, standing, walking to the front, and looking a little to our left; he wears a broad-brimmed round hat, a ruff, short cloak, full breeches, hose, broad ribbons as garters, which are tied in large bows. No. 3, a man standing, and seen nearly in the front view; his left hand rests on a staff, his right hand is raised as if he were speaking; he wears a high, round, narrow-brimmed hat, narrow ruff, close coat, breeches and hose. Both Nos. 2 and 3 were used, with others, on "Hang Pinching," p. 518 of the same volume with the above.

Below these woodcuts is a ballad of twenty-five verses; of these the following are the first four:

"Now to discourse of man I take in hand,  
In what estate his fickle life doth stand,  
Hee in this world is as a pilgrimage,  
And maketh hast to trauaile to old age.

Mans like compared is vnto a Flower,  
That grows and withers all within one houre  
And like to grasse that groweth in the field,  
Or like true courage which is loath to yeeld.

The flower's cut, and now can beare no shew,  
The grasse is withered w<sup>ch</sup> was green to view  
True courage wronged by or'e many foes,  
And death doth make a man his life to lose.

Man's life is like the damaske Rose you see,  
Or like the blossome that growes on the tree,  
Or like vnto the dainty flowers in May,  
Or like the morning that begins the day."



The last verse is as follows :

“Now to conclude God bless our gracious Charles,  
With all his worthy Subjects, Lords, & Carles,  
And grant vs Lord, true faith, with loue & peace,  
And let thy Gospell more and more encrease.”

1.— $3\frac{1}{2}$  × 4 in.

Brit. Mus. Library, C. 20. f. “Roxburghe Ballads,”

2.— $2\frac{3}{8}$  × 4 in.

vol. i. p. 70.

3.— $1\frac{1}{2}$  × 4 in.

### 133.

“THE KINGLY COCKE.” A Broadside with Portraits of Charles I., Louis XIII. of France, Count Gondomar, the First Earl of Arundel, the Duke of Buckingham, and the Family of the King of Bohemia. [1636]

KING CHARLES I., “*Syn Madghestejt van Englant*,” is seen seated in a chair of state, with a canopy above it, dozing and supporting his head upon his left hand, while his right hand rests upon a sheathed sword. At his side stands Gondomar the Spanish ambassador, “*de Ambassaduer van Spanien*,” with a pipe to his lips, from which he is blowing a tune. On the other side is Louis XIII., “*Syn Madge. van Vranckryck*,” approaching and taking Charles by the right arm, calls on him to rouse and support the Palatine family, who stand behind him. The Prince Rupert is encouraging Louis to awake the English king, while Lord Cottington, “*de Engelsch gespaniolezeerde Favorit*” (*sic*) (see below), is endeavouring to push him away. The Earl of Arundel is entering the room, *i.e.* “*De Graf van Arondel komende van den Rixdach in Ambassade*,” having just returned from his embassy, and bringing a letter inscribed “*Nihil ope Requ. est*,” (*sic*) and a basket of fruit. The children of the Palatine offer to the King of France wreaths of laurel and flowers; at his feet lie arms decorated with laurels, while before Charles is a chest of plate, bags of money, and a basket of children’s toys. Through a window is seen the fleet lying at anchor off Dover. The chief personages are named in Dutch, as above, on this print, numbered and referred to below in English thus: “1, the King of England; the King of France, 2; the Princely Stemme Palatine, 3; the Earle of Arundel, 4; the Spanish Ambassador extraordinary, 5; the Hispaniolized Courtier, 6. Below, on a separate paper, are lines explanatory of the print in Dutch, and headed, “Den Conincklijcken Moygen-Wecker The Kingly Cocke.”

In the print 5 is named the Spanish ambassador, and 6 the Hispaniolized English favourite, *i. e.*, clearly Lord Cottington who is called by Panzani, July 4, 1635, “the Jesuit’s friend and a Spaniard by faction;” he retired to Spain, and died at Valladolid, 1656. See “Magna Britannia Divisa,” July 23, No. 143, 1637.

The second state of this print contains the name of the engraver, “*Crispi. Pass cælat*,” that of the Duke of Buckingham is added after the figure 6 in the line of titles at foot. It is probable that these additions were made on the introduction of the plate to England. The Dutch verses are thus paraphrased in English on this second state:—

“*The King of Engeland.*”

Mine eyes are charm’d with these melodious straines  
And sleepe my sences binde with silken chaines,  
To rest I must betake mee, and whilst Mars  
Displaies his bloodie colours, so that scarce

One neighbouring land is free from sword and fire  
 Devouring their faire cities, I desire  
 To hold the peace I have; warre is by God  
 Sent on a land to plague it, 'tis his rod.  
 My land is happie through this golden peace  
 Flowe & o'r flowe it doth with great increase  
 Of people, cattle, corne, oh no good thing  
 It wants; in arts and science flourishing.  
 Yea, I with peace (the time though long and late)  
 Hope to regaine the lost palatinate.

*The King of France.*

Awake, awake, sleepe hath too long possest  
 Your slumb'ring eies you haue tooke too long rest.  
 Draw forth your Kingly sword; the man that spies  
 His neighbours house on fire, and yet lies  
 Secure in his owne may with the flame  
 Be scorch'd & burnt & die with greife & shame, (&c).

*The English favorite to the King of Spain.*

Holla, french King, who taught you be so rude  
 So neare our King who sleeps thus to intrude? (&c).

*The Spanish Ambassador Extraordinarie.*

This tune, I see, did not well please the King  
 I must another to his humour sing.  
 That Lodowicke did from his sleepe awake him,  
 Was to my masters hurt, a vengeance take him, (&c).

*The Earle of Arundel returning from the diæt holden at Regensburgh.*

What? sleepest the King? Great God him keepe & blisse  
 Behold I bring him news, strange news it is.  
 I bring his sacred Majestic a blanke  
 For which I thinke his Highnes wil not thanke  
 The scornfull Diæt for," &c.

This English inscription contains a curious error in the speech of the Spanish Ambassador, which refers to "James," instead of Charles, as the sleeping prince who was to be cajoled by a new tune on the pipe. The title of the print is an insertion from the heading of the verses which are attached to it below.

$10\frac{3}{4} \times 7\frac{1}{8}$  in.

134.

A TRUE DISCOURSE OF THE TWO INFAMOUS UPSTART PROPHETS, RICHARD FARNHAM WEAVER OF WHITE-CHAPPELL, AND JOHN BULL WEAVER OF SAINT BUTOLPHS ALDGATE, now Prisoners, the one in Newgate, and the other in Bridewell: with their Examinations and Opinions taken from their owne mouthes April 16, Anno 1636. As also of Margaret Tennis now Prisoner in Old

Bridewell, with the Hereticall Opinions held by her, at the same time Examined. Written by T. H.

*Printed at London for Thomas Lambert, and are to be sold at his Shop at the signe of the Horse-shoee, neare the Hospitall gate in Smithfield, 1636.*

[1636]

On the title-page of this tract is a woodcut, which represents two men in a room, one of whom is at work winding thread from a spinning-wheel; a loom stands in the background; the other man preaches, and stands with a large book before him on a stool.

The tract to which this woodcut was prefixed (Grenville 2,0167, a copy which has the missing title-page supplied by Caulfield's fac-simile; see the same title, No. 135, 1636) is satirical on the sectarian preachers of the time, with references to Hacket, who was executed for blasphemy in Cheapside, and Legat, who was burnt in Smithfield. As to a hypocrite, the author says:

"His seat in the Church is where he may be most scene: In the time of the Sermon he draws out his tables to take the Notes, but still noting who observes him to take them. At every place of Scripture cited, he turnes over the leeves of his Booke, more pleased with the motion of the leaves, than the matter of the Text; For hee folds downe the leaves, though he finds not the place: Hee lifts up the whites of his eyes towards Heaven, when hee meditates on the sordid pleasures of the earth; his body being in God's Church, when his mind is in the divels Chappell."

There are further references to "a learned Buttonmaker" (Eaton, see "The Brownists Conventicle," 1641, No. 246, 1641; or Marler, see "The Brownists Synagogues," 1641, E. 172 / 32; also, "These Trades-men," &c., "April 26," 1647, No. 678, 1647; and "Tub-preachers overturn'd," 1647, E. 384 / 7, which last names another sectarian button-maker, one Oates), and "a commenting Cobler," *i. e.*, Samuel Howe; see "A Swarme of Sectaries, and Schismatiques," 1641, No. 251, 1641; "The Brownists Conventicle," 1641, No. 246, 1641; "New Preachers, New," Dec. 19, 1641, No. 211, 1641, and other references, which are given with these items in this Catalogue.

The text enlarges on the tenets and conduct of these and other preachers.

$4\frac{5}{8} \times 3\frac{1}{2}$  in.

## 135.

A TRUE DISCOURSE OF THE TWO INFAMOUS UPSTART PROPHETS, RICHARD FARNHAM WEAVER OF WHITE-CHAPPELL, AND JOHN BULL WEAVER OF SAINT BUTOLPHS ALDGATE, &c.

*Printed at London for Thomas Lambert, and are to be sold at his Shop at the signe of the Horse-shoee, neare the Hospitall-gate in Smithfield, 1636. Reprinted by J. Caulfield, 1795.*

[1636]

THIS is a copy, by J. Caulfield, of the woodcut which is described under the same title and date, No. 134, 1636. See "Remarkable Persons," 1795, vol. ii.

$5 \times 3\frac{1}{2}$  in.

## 136.

ARCHBISHOP LAUD DINING ON THE EARS OF PRYNNE,  
BASTWICK AND BURTON. [June 30, 1637]

A woodcut is placed at the beginning of the first act of "A New Play called Canterburie His Change of Diot," see "The Grinding of Laud's Nose on a Grindstone," March 1, 1641, No. 175, 1641, and represents Laud seated at dinner, having in his hand a knife, on the point of which is stuck a human ear; three such ears lie in a dish before him; on his right stands a Doctor (Bastwick) with a handkerchief, as if stopping the bleeding of one of his ears; on his left sit a Lawyer (Prynne) and a Divine (Henry Burton). Two Bishops armed with muskets and bandoleers stand at the foot of the table. The following dialogue forms the first act of the play:—

*Canterbury.* Is here all the dishes, that are provided?

*Doct.* My Lord, there is all: and 'tis enough, wert for a Princes table  
Ther's 24 severall dainty dishes, and all rare.

*B. Cant.* Are these rare: no, no, they please me not,  
Give me a Carbinadoed cheek, or a tippet of a Cocks combe:  
None of all this, here is meate for my Pallet.

*Lawyer.* My Lord here is both Cocke and Phesant,  
Quaile and Partridge, and the best varieties the shambles yeeld.

*B. Cant.* Shambles, I am not tyed to such a straitte,  
Give not me common things, that are in the shambles;  
Let me have of the rarest dainties, drest after the Italian fashion

*Divine.* My Lord, here are nothing but rarities;  
please you to give me leave to crave a blessing,  
That your Lordship may fall too and eate.  
My Lord, is it your pleasure I shall.

*B. Cant.* you vexte me, [*He knocking there enter divers Bishops with muskets on their necks, bandeleeres, and swords by their sides.*]

Ho, ho, come away,  
These Rascals torment me.

*Bishop.* What is the matter, my Lord: wherefore doe you call us.

*Cant.* call you quoth I:

It is time to call I thinke, when I am faine to waite:  
Nay call and aske, yet cannot have what I desire.

*Bishop.* What would you have my Lord?

*Cant.* Them fellowes, bring them to me.

*Doct.* What will your lordship doe with me. [*The Doctor is brought to him.*]

*Cant.* Onely cut off your eares.

*Doct.* That would be an unchristian action, a practice without a precedent.

O, eruelty, tyranny! Hold me, hold me, or else J dye: [*He cuts of his eares.*]  
Heavens support me under this tyrant.

*Cant.* Come, Lawyer, your two cares will make me 4.<sup>1</sup> [*He cuts of the Lawyers cares.*]  
That is almost a little dish for rarity.

<sup>1</sup> This refers to the repeated maltreatment of Prynne: hence there are four ears represented in the woodcut, three in the dish, and one on the point of the archbishop's knife. Laud's demand for a "carbinadoed cheek" hints at the practice of branding men on the cheek. Prynne is thus described in "A Speedie Hue and Crie after General Massie, William Pryn," &c., an anti-Presbyterian pamphlet, published in 1647. E. 401 / 20, "He is slit in the nose, mark'd in both cheeks and the forehead with S. for Schismaticall Slanderer," &c. The trial took place before

*Divine.* Will your Lordship be so cruell. [*Then he cuts of the Divines eares.*  
Our bloud will be requir'd at your hands.

*Cant.* This J doe, to make you examples,  
That others may be more carefull to please my palate.  
Henceforth, let my servants know : that what *I* will, *I* will have done,  
What ere is under heavens Sunne.

[*He sends them all away, and commands the eares to be drest for his supper and after a low courtesie, followes himselfe. Exeunt.*"]

In February, 1633, William Prynne was, in the Star Chamber, with other punishments, condemned to lose his ears, and on June 14, 1637, he was again, with Dr. Bastwick and the Rev. Henry Burton, condemned. See "Portrait of Henry Burton," June 30, 1637, No. 138, 1637, "Portrait of William Prynne," June 30, 1637, No. 137, 1637, "Archbishop Laud and Mr. Henry Burton," Jan. 10, 1645, No. 412, 1645, and "A Prognostication vpon W: Laud," &c., Jan. 10, 1645, No. 415, 1645. The armed bishops are probably intended for William Pierce, Bishop of Bath and Wells, and Matthew Wren, Bishop of Norwich, afterwards of Ely. As to Dr. Bastwick, see "Portrait of Dr. Bastwick," June 30, 1637, No. 139, 1637, and "The Remonstrance and Humble Petition of Susanna Bastwick (the distressed widow of John Bastwick, Doctor in Physick) and her Children." This was addressed, the "High Court of Parliament," October, 1654. 669, f. 19/28. From this it appears that the doctor was ordered by the Lords to receive four thousand pounds damages on account of his imprisonments and other sufferings, and that this sum was ordered to be raised out of the estates of Sir F. Windebank and others. Later, five thousand pounds was awarded to him and ordered to be raised from the estates of Bishop Juxon, the Marquess of Hamilton, the Earls of Pembroke, Holland, Dorset, Bridgwater, Lord Cottington, Sir H. Vane the elder, Sir N. Brent, Sir John Bramston (of Skreens, judge, and writer of the Diary which had been published by the Camden Society), Sir John Finch (Lord Finch of Fordwich), or any of them.

When the sentence of cropping the ears of Bastwick was executed, his wife was said to have stood on the scaffold beside him, received his ears in her lap, and kissed him. This is not confirmed by Prynne. See "A Vindication of the late Archbishop of York (John Williams), 1647." E. 388/8.

See "The Parliaments Resolutions," &c. Likewise how Dr. Bastwick was taken by the Cavaleers and how wickedly he was handled by them. July 30, 1642." E. 108/23.

For a detailed account of the cases of Prynne, Bastwick, and Burton, see "A New Discovery of the Prelates Tyranny," by Prynne, E. 162/1.

The woodcut above described was likewise used for "A Prophecy Concerning the Earle of Essex," &c. 1641, No. 232, 1641, and "The Welsh-mans Propositions," &c. "Aug. 3," 1646, No. 651, 1646.

$4\frac{3}{8} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, E. 177/8.

Lord Cottington the "English Count Hispaniolized" of "Magna Britannia Divisa," July 23, 1637, No. 143, 1637. The sentence of branding "S. & L." in the cheeks of Prynne as a "Seditious Libeller," was added by John, Lord Finch of Fordwich, and agreed to by the other judges then present. See "A New Discovery of the Prelates Tyranny," by Prynne, 1641, E. 162/1, p. 32 of the section in that book which is styled "A briefe Relation," &c. This is followed by an account of the execution of the sentence, June 30, 1637. Prynne averred that "S. L." stood on his cheeks for "Stigmata Laudis," or "Laud's Scars."

137.

## PORTRAIT OF WILLIAM PRYNNE.

[By W. Hollar.]

[June 30, 1637]

Bust, face turned to the right, wearing large lace collar, in an oval; below is written:

"Mr. William Prynne, for writing a booke against Stage-players called *Histriomastix* was first censured in the Starr-Chamber to loose both his Eares in the pillorie, fined 5000ll, & perpetuall imprisonment in the Towre of London. After this, on a meer suspection of writing other bookes, but nothing at all proved against him, hee was again censured in the Starr-chamber to lose the small remainder of both his eares in the pillorie, to be Stigmatized on both his Cheekes with a firey-iron, was fined again 5000ll, and banished into y<sup>e</sup> Isle of Iersey, there to suffer perpetuall-Closs-imprisonment, no freinds being permitted to see him, on pain of imprisonment."

The following is Prynne's account of his trial and that of Dr. Bastwick and Mr. Henry Burton; "*Canterburie's Doome*," 1646, pp. 110, 111, 112:

"The last case we shall instance in touching the Archbishops persecuting of such who opposed his Popish Innovations, is the cases of Dr. John Bastwick a Physitian, and Mr. William Prynne a Lawyer, Mr. Henry Burton a Divine: who were all brought into the Star-chamber by this Archbishops prosecution, and there most inhumanly censured for opposing his popish Innovations, in Trinity Terme 1637. In which case all the injustice, oppression, and cruelty that could be imagined, were combined both in the proceedings, sentence, and execution, not to be parallel'd in any age, as will appear by the ensuing particulars, attested by the severall oathes of M. Prynne, M. Burton, Sir William Belfore, M. Tomlins, M. Sappe, M. Wickins, Mistresse Bastwick and others; backed with the Orders and Decree of the Court it self. First M. Burtons house was broken open by force by a Serjeant at Armes, his Study ransaked, his person apprehended and committed close Prisoners long before any in formation against him, contrary to Magna Charta, and the Petition of Right, & so continued without Baile, during all the time of the prosecution against him. Secondly, though the information against them three was joynt, and license granted them to repaire to Counsell with their Keepers, by an Order of the whole Court; yet they were denied liberty to conferre one with another, even with their Counsell themselves, or to make a joynt answer or defence, and soon after restrained all access to Counsell by a verbal Order. Thirdly, the Counsell assigned to them were so terrified and threatned, that they durst not draw or signe any answer for them: who thereupon petitioning the Court for liberty in their Counsels default to put in their answers under their own hands, according to former presidents & orders of that Court, they were absolutely denied this right and justice, contrary to law and presidents. Dr. Bastwicks answer under his own hand left at the Office, and another copy of it tendred and left in open Court rejected, and he taken *pro confesso*, for a pretended contempt in not putting in his answer under Counsels hand. Fourthly, Mr. Prynnes Chamber in the Towre, by a speciaall direction from the Archbishop, was searched by Mr. Nicholas Clerk of the Councill, and a Pursevant of the Archbishops, who supervised Mr. Nicholas, and was more active, peremptory then he, not leaving the very Close-stoole unsearched; his instructions for his answer seised and carried away by them, himself shut up close prisoner; pen, inke, and paper to draw either his answer or new instructions for his Counsell denied him: his Clerk that solicited his businesse seized on by a Messenger, and kept close prisoner, of purpose to hinder him from following his Masters businesse: examined frequently by the Kings Attorney and Solliciteur to pick out some crime or accusation against his Master, and never admitted to returne unto him (though he tendred sufficient baile for his forth-comming, and no accusation was then pending against him) no not to attend him during his sores after

execution of the sentence on him. Fifthly, M. Prynne was denied all accesse to Counsell, liberty to draw up and signe his own answer (though a Counsellor at Law) in default of Counsell; albeit he twice petitioned the Court to have leave to do it, producing sundry reasons and presidents in that Court to warrant it; yea the very Clerk that writ but a Petition from his mouth by the Lieutenants permission, that he might put in his answer under his own hand, was for this very cause seized on by a Pursevant, and molested divers weeks after. Sixthly, when Mr. Holt, (Mr. Prynnes assigned Counsell) had by direction of the Court taken his fee, drawne his answer, and given order for the engrossing of it, promising to signe it the next morning, he was privately commanded not to signe it; & thereupon refused the signing of it, contrary to promise, alleaging that he had order given him to the contrary, and that he durst not do it for an hundred pieces: After which M. Tomlins another of M. Prynnes Counsell signing his answer, it was refused both at the Star-chamber office & in open Court, where it was tendred, upon pretence it came too late, and Mr. Prynne taken *pro confesso*, for a supposed contemptuous refusall to answer; when as they would neither permit him to put in an answer under his own hand; and ordered one of his assigned Counsell not to signe his answer when ingrossed contrary to his promise, nor accept it, when signed by another of his Counsell, and twice tendred. Seventhly, Mr. Burtons answer, when drawn, engrossed, and subscribed by M. Holt (his assigned Counsell) by order of the Court, and accepted at the Office without any exception against it, was after nine dayes space, when perused by the Archbishop, pretended to be scandalous, and thereupon referred to the two chiefe Justices, Sir John Bramston and Sir John Finch, who gave it such a purgation without calling M. Burton to it, or suffering his Counsell to defend it (whom Sir John Finch threatned with pulling his Gowne over his head and putting him from the Barre) as was never heard of in any Age; expunging no lesse then 64 whole sheets (containing his justification and defence) out of it, as scandalous, leaving only some three lines in the beginning of it, and two in the end, amounting to a generall not guilty, when as he confessed and justified all he was charged with: And because Mr. Burton would not acknowledge this purged answer, directly contrary to that he put in upon oath, and answer to Interrogatories grounded on it, quite contrary to his answer as they had altered it, whereby he must of necessity have been perjured: therefore he was likewise taken *pro confesso*, and censured for a contempt in not answering, though he had an answer in Court. What the scandalous matter contained in, and expunged out of his answer by the Judges was, is very observable: truly it was no other then the very Oathes of Supremacy & Allegiance, prescribed by severall Acts of Parliament; (engaging the Defendants and others who had taken them against popery and popish Innovations;) his Majesties 'Declarations before the 39 Articles, and, to all his loving Subjects, printed Anno 1628. prohibiting all back-sliding to Popery, or any Innovations or alterations in the Religion by law established among us: The Petition of Right, and his Majesties Answer thereunto, for preservation of the Subjects rights and liberties;' (extending as wel to secure them against these illegal popish Innovations which the Bishops by an Arbitrary power would obtrude upon them and their consciences by Suspensions, Excommunications, Fines, Imprisonments, and other vexatious courses; as to the liberty of their persons and estates of which they were deprived for opposing their Innovations): the statute of 3 Jac. c. I intituled, 'An Act for a publick thanksgiving to Almighty God every year on the 5 of November, for the great delivrance of the King, Kingdome, State and Parliament, from the horrid Gunpowder Treason,' (on which day Mr. Burton preached these two Sermons, against the severall Popish Innovations and Doctrines mentioned in it, lately brought into the Church by the Archbishop and his confederates, for which he was questioned in the Star-chamber.) The statute of 3 Jac. cap. 4 intituled, 'An Act for the better discovering and repressing of Popish Recusants.' The statute of 1. Eliz. cap. 2. intituled, 'An Act for the uniformity of Common Prayer, and administration of the Sacraments; which excludes all new Cere-

monies and Innovations in God's service, introduced by the Bishops, not comprized in the Book of Common prayer;' with an enumeration of those severall Innovations, in point of doctrine and ceremonies, (as setting up Altars instead of Communion Tables, removing Lords Tables from their ancient stations, and rayling them in Altarwise against the wall, bowing downe to them, reading second Service at them; licensing, printing Popish and Arminian Books, altering and purging the Books for the Gunpowder Treason, for the publick Fast, Coronation, and Book of Common prayer, &c.) with other particulars specified at large in his printed Sermons. All this was totally expunged as scandalous out of Mr. Burton's Answer, for feare the proof thereof should have made the Bishops scandalous. Eighthly, these Defendants, when they perceived they should not have liberty to defend themselves, nor to prove or justifie the Archbishops and his Confederates popish Innovations by their Answers, exhibited a crosse Bill against them under their hands, which they offered to make good at their uttermost perils, Mr. Prynne tendring the same both to the Lord Keeper, and in open Court, desiring it might be admitted, being both for their own just defence, the honour of His Majesty, and preservation of our Religion, and that a Court of publick justice which ought to be as open for, us against them: yet this their Bill was twice refused without cause, and delivered over to Mr. Attorney Generall to draw up a Charge against the defendants out of it, if possible, and to question them for their lives for exhibiting it. Ninthly, at the hearing, the Archbishop and Bishop of London though chiefe prosecutions of this cause, in which they were specially concerned, professed enemies to the Defendants, and challenged in open Court by Mr. Prynne as unfit to sit Judges there in their own cause, contrary to all law and presidents, were yet admitted to sit in Court as Judges; where the Archbishop himself in a tedious Oration of two houres long (larger than ever any Sermon he preached in the Pulpit) professodly justified all the forementioned Innovations wherewith he was charged; as 'Setting up Altars, rayling in Communion Tables altar-wise, reading second-Service at them, bowing downe towards them, as the Monks and Popish Fryers did of old, because there 'tis *Hoc est corpus meum*, &c. standing up at Glory be to the Father, bowing at the Name of Jesus, altering and purging the Books for the Gunpowder Treason and the publick Fast in favour of Papists, the licensing of Popish and Arminian Books, charged against him,' &c. And yet reviled, condemned these Defendants, as Libellers, and thanked the Lords for their justice against them for falsely objecting these very Innovations to him, which himself in his Speech confessed himself guilty of, justified in open Court, and after that in print to all the World; dedicating this his Speech to his Majesty, and making him the Patron of all these Innovations, contrary to his own royall Protestations. Tenthly, these Defendants, for opposing those very popish Innovations which himself thus publicly confessed, defended, being deprived of their prooffe and just defence by taking them all *pro confesso*, for a pretended contempt, in not answering the Information (which they would not permit them to put in their Answers to, as you heard before) were without any proof or testimony at all produced to prove them guilty of ought objected against them, fined 500 li. a peece unto his Majesty, adjudged to stand in the Pillory at Westminster, and there to lose their Eares, which was accordingly executed. Mr. Burton was after deprived of his Living, degraded from his Ministry, Mr. Prynne stigmatized on both cheeks, though nothing at all was charged against him; and all of them deprived the liberty of pen, inke and paper; and before their wounds were healed, they were sent away close prisoners to the 3 remote Castles of Lannceston, Lancaster, and Carnarvan, and there shut up close prisoners, neither Wife, nor Childe, nor Brother, nor any other but their Keepers having any accesse unto them: and soon after by extraordinary Letters from the Councill Table (to which the Archbishops hand was first) sent close prisoners by Sea in the Winter-season, to the hazzard of their lives into the Islands of Syilly, Garnesey and Jarsey, and there mued up close prisoners without pen, inke, paper, or allowance of necessaries, their friends being prohibited al accesse unto them, & D. Bastwicks &



M. Burtons Wives especially restrained so much as to set footing in the Islands where they were close imprisoned, under paine of imprisonment: so penall and fatall was it for them to oppose the Archbishop in these his Innovations, who detained them thus close prisoners in exile till they were released by this present Parliament. That this prosecution was by the Archbishops instigation was evidenced. First, by the Testimony of Mr. John Cockshute, then servant to Sir John Banks, his Majesties Attorney Generall, to whom he committed the prosecution of all Star-chamber businesses; who attested upon oath, that the Archbishop gave him direction, for drawing the Information against Doctor Bastwick, Mr. Burton, and Mr. Prynne, and that he was commanded to give an account to him of all the proceedings therein, which he did from time to time, either to himself in person, or to his Chaplains, by his direction. Secondly, by the Copies of Doctor Bastwicks and Mr. Burtons Answers found in his study by Mr. Prynne, the first whereof was disallowed and would not be admitted though twice tendred; the second expunged by the Archbishops direction, who had drawn a line with black lead under all that which should stand in Mr. Burton's Answer, as appeared by the Copy itself produced at the Bar, giving Order to expunge the residue, which was done accordingly. Thirdly, by the whole Tenor of his speech in Star-chamber, especially this latter clause thereof, p. 77. 'I humbly crave pardon of your Lordships, for this my necessary length, and give You hearty thanks for your noble patience, and your just and honourable censure upon these men, and your unanimous dislike of them, and defence of the Church. But because the businesse hath some reflection upon myselfe, I shall forbear to censure them, and leave them to Gods mercy, and the Kings Justice.' And by his ensuing Epistle to his Majesty prefixed to this Speech. Fourthly, by Subsequent Motions and Warrants under his hand, for their Exile and close Imprisonment, in which he was onely active and inexorable."

See "Portrait of William Prynne," July 2, 1651, No. 811, 1651.

Oval,  $2\frac{1}{2} \times 2\frac{7}{8}$  in.

See Parthey's "Wen. Hollar," No. 1331.

## 138.

### PORTRAIT OF HENRY BURTON.

[By W. Hollar.]

[June 30, 1637]

OVAL, bust, face turned to the left, wearing a skull cap, ruff, and gown.

Below is the following inscription:—

"Mr. Henry Burton for preaching against Popish innovations and printing his 2 Sermons For God & the king, was much vexed in the high-Commission Court, afterward censured in the Starr-Chamber to be deprived of his Ministrie, degraded in the Vniversity, lost both his Eares on the pillorie, was fined 5000 ll., banished into the Ile of Gernsey, there Committed to perpetuall close imprisonment, where no freinds, no not so much as his wife or Children might once see or come into the Island where hee was on pain of imprisonment to them. Which Corporall punishment was Executed on him, and his two other blessed Brethren or fellow-Sufferers, June 30th, 1637."

Mr. Henry Burton was released from prison, November, 1640. See "Portrait of Dr. Bastwick," June 30, 1637, No. 139, 1637; "Portrait of William Prynne," June 30, 1637, No. 137, 1637; "Archbishop Laud dining on the Ears of Prynne," &c., June 30, 1637, No. 136, 1637, and the references to other illustrations of the matter which are given with the last.

Henry Burton was born at Birdsall, Yorkshire, in 1579; educated at St. John's College, Cambridge, where (1612) he took degrees. He was tutor to the children of Lord Carey (Earl of Monmouth), at Leppington. This nobleman's wife was governess to Prince Charles in his infancy. Burton became Clerk of the

Closet to Prince Henry, and, after his death, to Prince Charles (Charles I.) In 1623 he was presented to the rectory of St. Matthew, Friday Street, London. He published various censures—*e. g.* "The Baiting of the Popes Bvll," 1627—upon the state of religious government in England (see that title, May 30, 1626, No. 100, 1626), and was summoned before the Court of High Commission. In 1628 he appeared before that court again, and his book, "The Pouring Out of the Seven Vials," was suppressed. He produced "Babel no Bethel." For this he was committed to the Fleet, the book suppressed, and himself suspended from his benefice. His "Trial of Private Devotions," and "Plea to an Appeal," &c., were both suppressed. He was released from prison; but having, Nov. 5, 1636, preached two sermons in his own church from Proverbs xxiv. 21, 22, which he afterwards published as "For God and for the King," he was again summoned to the Court of High Commission, out of term, and before Dr. Duck. He appealed to the king, but was a third time so summoned a fortnight later before a special high commission at Doctors' Commons. There, in his absence, he was suspended, and orders given for his arrest. This was executed on the warrant of Laud and others, his house being broken open and his papers attached. The next day he was by another warrant sent to the Fleet. "A Divine Tragedy," and "Newes from Ipswich" (see that title, Dec. 30, 1641, No. 224, 1641), books attributed to Prynne; Dr. Bastwick's "Apologeticus," &c., and "The New Litany," were issued about this time, and Burton, with Prynne and Bastwick, were indicted. "When the three defendants had prepared their answers to the indictment, they could not obtain counsel to sign them, through fear of the prelates; upon which they petitioned the court to receive them from themselves, which was rejected. However, Mr. Prynne and Mr. Bastwick, having no other remedy, signed by their own hands, but were, nevertheless, proceeded against *pro confesso*. Mr. Burton prevailed upon Mr. Holt, a learned and an aged bencher of Gray's Inn, to sign his answer; but the court, instead of receiving it, even when signed, ordered the two chief justices to expunge what they deemed unfit to be brought into court. Accordingly, they struck out the whole answer, except a few lines at the beginning, and a few more at the end; and because Mr. Burton would not acknowledge it thus purged, he was, in a like manner, proceeded against *pro confesso*. The three prisoners were brought to the bar June 14, 1637, when they offered to defend their several answers at the peril of their lives; but the court, finding them not filed on record, would not receive them. The prisoners at the bar cried aloud for 'justice,' and that their answers might be read." Brook's "Lives of the Puritans," 1813, vol. iii. p. 40. They were tried and condemned, as illustrated in "Archbishop Laud dining on the Ears of Prynne, Bastwick, and Burton," June 30, 1637, No. 136, 1637; and Prynne's "A New Discoverie of the Prelates Tyranny," 1641, E. 162. They were removed from the first places of the imprisonment to which their sentences condemned them, in order, as it would appear, to avoid the concourse of friends and admirers, to island prisons in Jersey, Guernsey, and Scilly. The wives of Burton and Bastwick—Prynne was unmarried—were, on pain of imprisonment, forbidden to land on the islands where their husbands were incarcerated. Burton was sent to Castle-Cornet, Guernsey, where he arrived December 15, 1637; Dr. Bastwick was shifted from Launceston to the Castle of St. Mary's in Scilly; Prynne from Lancaster Castle to that of Mont Orgueil in Jersey; where they were closely imprisoned. Thus they remained until 1640, when, Nov. 7, Mrs. Burton and Mrs. Bastwick petitioned the House of Commons on behalf of their husbands, complaining of the heavy sentence of the Court of Star Chamber. The House immediately ordered, "That their said husbands shall be forthwith sent for, in safe custody, by a warrant of the House, directed to the governors of the islands where they were prisoners, and to the captains of the castles there, that the cause of their being detained may be certified." This warrant was dated Nov. 7, 1640. A petition was also presented on behalf of Prynne, when the House gave a similar order for his return. Mr. Prynne and Mr. Burton, coming in the same vessel, arrived at Dartmouth, Nov. 22, 1640,

where they were received and entertained with extraordinary demonstrations of affection and joy. In the whole of their journey to the metropolis, they were attended by a marvellous concourse of people, and not only their charges borne with great magnificence, but liberal presents given them. This kind of treatment they met with all the way, great numbers of people meeting them at their entrance to all the towns through which they passed, and waited upon them some distance out, with wonderful acclamations of joy. As they approached the metropolis, the road between Brentford and London was so full of coaches, horsemen, and persons on foot, come to meet them and congratulate them on their safe arrival, that it was with difficulty they could ride one mile an hour. As they entered London there was so immense a concourse of people that they were near three hours passing from Charing Cross to their lodgings in the city. The numerous crowds who escorted them into the city carried lighted torches before them, strewed the road with herbs and flowers, put rosemary and bay in their hats, and, as they went along with loud acclamations for their deliverance, shouted, "Welcome home, welcome home! God bless you, God bless you: God be thanked for your return." On November 30, two days after his arrival in London, Mr. Burton appeared before the House of Commons, and on December 5th presented his petition to the House. (Brook's "Lives of the Puritans," art. "Burton.") In this petition he gave an account of his case and sufferings (see Rushworth's Collections, v.). The House appointed a committee to consider this, with many like petitions; and, March 12th following, this committee reported, as in the case of Dr. Leighton (see "Portrait of Dr. Leighton," Sept. 1628, No. 103, 1628); that Dr. Duck, &c., of the Court of High Commission, had proceeded unjustly and illegally against Mr. Burton; that the breaking up of his house was against the law and the liberty of the subject; that Sergeant Dendy and Alderman Abel (see "An Exact Legendary, compendiously Containing the whole Life of Alderman Abell," &c., 1641, No. 254, 1641) "offended in breaking into his house, and ought to make reparation to him; that Dr. Duck and others owed him damages; that the warrant of February 2nd, 1637, by which Mr. Burton was committed close prisoner, was illegal; and ordered "that Laud, the Bishop of London, the Earls of Pembroke and Montgomery, Sir H. Vane, Sir J. Coke, and Sir F. Windebank, do make reparation to Mr. Burton for his damages sustained by this imprisonment." A further decision brought Mr. Burton further acquittal, and promised more solid reparation: April 20, the House of Commons voted him £6000 for damages sustained: this seems not to have been paid. By an order of the House, June 8, 1641, he was restored to his benefice. He was buried Jan. 7, 1647, aged 68 years. See "A Narrative of the Life of Mr. Henry Burton," 1643, E. 94/10.

See "A Complaint of the False Prophets Mariners," &c., 1641, No. 240, 1641; "Portraits of Archbishop Laud and Mr. Henry Burton," Jan. 10, 1645, No. 412, 1645. Also, "A most Godly Sermon preached at St. Albon's in Wood Street," Oct. 10, 1641, E. 172/36, which comprises a woodcut portrait of Henry Burton. Also the satirical sermon, entitled, "A zealous Sermon, Preached at Amsterdam. By a Jew, whose name is Not-Rub. E. 149/18.

See Partheys's "Wen. Hollar," No. 1328.

Oval,  $2\frac{1}{8} \times 2\frac{7}{8}$  in.

### 139.

#### PORTRAIT OF DR. BASTWICK.

*W. Hollar fecit.*

[June 30, 1637]

OVAL, bust, face turned slightly to the left, wearing a skull-cap, lace collar, and gown. Of the last, the loops which served to hold the buttons on the opposite side are shaped like human ears, and five in number, an allusion to the cropping of such

members from the heads of Prynne, Burton, and the subject of the print. See "Archbishop Land dining on the Ears of Prynne," &c., June 30, 1637, No. 136, 1637, for further references to the subject.

Below is the following inscription:—

"Dr. Bastwick, for writing a Booke against Popish-Bishops was first fined 1000ll and Committed Closs-prisoner in the Gatehouse, by the high Commission, After that for writing of the Parity of Ministers etc., was censured in the Starr-Chamber to be deprived of his practise in Physick, to loose both his Eares in the pillorie, was fined 5000ll, banished into the Isle of Sillyes and there Committed to perpetuall closs imprisonment, where he was most cruelly used, and no freinds, no not so much as his wife or Children once permitted to see him on pain of imprisonment as afore said."

Dr. Bastwick was released from prison by order of the Long Parliament, Nov. 1640.

Hollar engraved a series of portraits of persons who were connected with the cases of Prynne, Bastwick, and Burton. In this series were included those of Sir Robert Berkley; "Mr. Henry Burton" (see June 30, 1637, No. 138, 1637); Francis, Lord Cottington; Sir George Croke; "William Prynne" (see June 30, 1637, No. 137, 1637). Faithorne engraved the portrait of John, Lord Finch of Fordwich (see his portrait with a finch's wing, Dec. 21, 1640, No. 152, 1640).

John Bastwick, was born at Wrothle, in Essex, 1593, and entered of Emmanuel College, Cambridge, May 19, 1614. Leaving the University without a degree, he travelled on the Continent for nine years, and took the degree of Doctor of Medicine at Padua. Returning to England, he settled at Colchester and practised physic. In 1633 he published, in Holland, "Elenchus Religionis Papisticæ" and "Flagellum Pontificis et Episcoporum Latialium." For this he was condemned by the Court of High Commission, Feb. 12, 1633, as described in the inscription. In the Gatehouse at Westminster he wrote his "Apologeticus ad Præsules Anglicanos," 1636. In the next year appeared "The Letany of Dr. Bastwicke, Doctor of Physicke, London," which attacked the bishops, the Star Chamber, and High Commission Court. This brought upon him the second sentence. Against this he protested, in common with Prynne and Burton (see "Portrait of Henry Burton," June 30, 1637, No. 138, 1637, and "Portrait of William Prynne," same date, No. 137, 1637). "He alleged that he could not justly be taken *pro confesso*, charged his counsel with timidity, as being afraid to sign his answer, lest they should offend the prelates, (*vide* 'Canterburie's Doome,' p. 111), and offered to sign it himself, which was of course refused. 'My Lords,' said he, 'I most humbly beseech your honours to accept of it, for it is pretended that it is taken *pro confesso*, as if we had failed in our parts, either out of contempt to the order or negligence, both of which, on my part, I am free from: and if your honours will refuse it, then I protest before men and angels this day, that I will put this answer of mine in Roman buff (Latin) and send it throughout the whole Christian world, that all men may see my innocency and your illegal proceedings, and this I shall do though I die for it.' He then threw the paper into court." Lawson's "Life of Land," 1829, ii., pp. 160, 161. For Prynne's account of this trial see "Portrait of William Prynne," June 30, 1637, No. 137, 1637. See "England and Irelands sad Theater," Jan. 10, 1645, No. 416, 1645. Dr. Bastwick died about 1650.

See Parthey's "Wen. Hollar," No. 1327.

Oval,  $2\frac{1}{8} \times 2\frac{7}{8}$  in.

#### 140.

"THE LIVELY PORTRARETURE OF MR. JOHN BASTWICK,  
Dr. of Physick late Captayne of a foote Company."

[June 30, 1637]

This print is the frontispiece to "A Declaration Demonstrating and Infallybly

Proving That all Malignants, whether they be Prelates, Popish-Cavaleers, with all other ill-affected Persons, are enemies to God and the King." By John Bastwick. 1643. It represents Dr. Bastwick at full-length, standing, turned to our right, and holding a handkerchief in his right hand as if about to press it to the place where his ear should be. It thus refers to the sufferings of this person, as described in "Portrait of Dr. Bastwick," June 30, 1637, No. 139, 1637. See also "Archbishop Laud dining on the Ears of Prynne, Bastwick, and Burton," same date, No. 136, 1637. The portrait shows Bastwick with a walking-staff in his left hand, a sword by his side, wearing a skull-cap, and richly laced collar.

$4\frac{1}{2} \times 5\frac{1}{8}$  in.

Brit. Mus. Library, E. 101/8.

## 141.

### PORTRAIT OF JOHN LILBURNE.

[By W. Hollar]

[June 30, 1637]

Bust, face turned to right, wearing large lace collar, in an oval; below is written—

"Mr. John Lilburn a pious young Gentleman of about 22 or 23 yeares of age for Suspition of printing & divulging certain of Dr. Bastwickes & other bookes against Popish innovations was censured in the Starr-Chamber to be whipt at a Cartstaylor from the flect to Westminster, had thereby about 200 lashes with a whip, was then presently upon it set one a pillorie, with a gagg in his mouth, was fined 50oll., and kept closs-prisoner in the flect where day & night hee lay in iron-shacles, and long time indured most barbarous and cruell usage."

John Lilburne was of good family, born in 1618, at Tickney-Punchardon, Durham, apprenticed at twelve years of age to a draper in London. He was concerned in the printing of Dr. Bastwick's book, in Holland, condemned (see "England and Ireland's sad Theater," Jan. 10, 1645, No. 416, 1645) as above, and obtained the name of "Free-Born John," on account of his conduct and pleas in this matter (see E. 703/12, p. 13). He was set at liberty by order of the Long Parliament, in November, 1640. He next came into antagonism with Colonel Lunsford (see "Portraits, full length, standing, of Judge Mallet," &c., 1642, No. 341, 1642). The House of Commons declared, as in the cases of his fellow-sufferers Prynne, Burton, Bastwick, and Leighton (see "Portraits" of the last, Sept. 1628, No. 103, 1628, and of the former three, June 30, 1637, Nos. 137, 138, and 139, 1637), that his sentence was illegal, and he ought to receive reparation and indemnity. The rest of his career was occupied by difficulties, imprisonments, and frequent quarrels.

Above the portrait are, at our right and left, two shields of arms. On the former is no charge; on the latter are three water-bougets and a crescent in chief.

This portrait was probably published about the date of the imprisonment of Laud, March 1, 1641, and at the same time as the "Portrait of Dr. Bastwick," June 30, 1637, No. 139, 1637, also those of the Rev. P. Smart, Mr. Burton, William Prynne, and Doctor Leighton; for the first, see July 27, 1628, No. 102, 1628; for the second and third, see June 30, 1637, Nos. 138, and 137, 1637; for the latter, see Sept. 1628, No. 103, 1628. Hollar was employed by Prynne to illustrate his "Canterburies Doome" and "A Breviate of the Life of William Laud," 1644: see "Proverbs," ii. 8, &c., Feb. 26, 1641, No. 166, 1641, and "Archbishop Laud firing a Cannon," Dec. 16, 1640, No. 148, 1640.

There is a portrait of Lilburne, inclosed by an oval frame, on which is written, "John Lilburne *Ætat*: svæ 23. Anno 1641," signed "G. Glo[ver]: fecit." This is prefixed to "The Christian Mans Triall," &c., 1641, E. 181/7.

See Parthey's "Wen. Hollar," No. 1330.

Oval,  $2\frac{1}{8} \times 2\frac{3}{4}$  in.

## 142.

THE COUNTRY-MANS CARE, AND THE CITIZENS FEARE, IN  
BRINGING UP THEIR CHILDREN IN GOOD EDUCATION.  
Set forth in a Dialogue betweene a Citizen and a Country-  
Man.

Printed at London for T. B. (Thomas Bates ?) 1641. [June 30, 1637]

A TRACT, with two woodcuts on the title-page, the same which were used on the broadside "The Organs Echo," &c., March 1, 1641, No. 185, 1641. Over the figure on our left is "Citizen;" over that on our right is "Country Man."

The text consists of such a dialogue as the title indicates, in the course of which "Countryman" is warned by his companion not to send his son to the University, because that institution is corrupted by Popish superstitions; not to make him a "minister of God's world," because "you may see Coblers and Tinkers" (see "New Preachers, New," Dec. 19, 1641, No. 211, 1641), "arising from the very Dunghill, beating the Pulpits as conformably as if they were Kings professors of Divinity." Such persons preach in barns. Also that his son should not be made a divine, or, if it so happens, "he must have good care least the Archbishop doe not cut of his cares. But I will free you from that feare," continues Citizen, "for I tell once againe, there will be no more Bishops." The text continues with reference to the schismatical preachers of the period. It concludes with an invitation from "Citizen" that the son should become an apprentice, and to himself, who was a vintner, in which case he might, it was hoped, become an alderman. This allusion is probably directed at Alderman Abel. See "An Exact Legendary," &c., 1641, No. 254, 1641.

Each cut,  $1\frac{1}{4} \times 2$  in.

Brit. Mus. Library, E. 179/8.

## 143.

"MAGNA BRITANNIA DIVISA. La Grande Bretagne diuisee.  
Great Britany diuided. 1642."

Amstelodami—Hans Vanderpill excud: & dedicat. Posteritati: 31. dec. 1642.

[July 23, 1637]

THIS print consists of "Professio Christiana, or King and Parliament," and "Processio Romana, or King without his Parliament." It is in two parts, and etched on copper; and accompanied by descriptions and references in letter-press, printed in two parts, the one in French, the other in English. Of the latter the following is a copy:

"A BREEFE DESCRIPTION OF THIS PROFESSION. *The (A) town of Edinborough first opposeth the ridiculous postures, apish-tricks and Episcopall ceremonies, which the fore-runners of the Roman Procession, endeavour to introduce in Scotland, anno 1637, 38, and 39. B The King and Parl. of Scotland raise an Army, which under C the Generall Lesly whips the said Procession and Episcopale War out of that Kingdom; comes to scourge it in Eng. itselſe, An. 1640. And there giveth place to the calling of a free Parl. D The King and Parl. of England in the selfe same year overthrew the desseigne which the said Procession had to kindle a War between England and Scotland and to cause the Papists of Ireland to passe auxiliariely over into England do agree together of the meanes (by a E Committee of persons chosen by both Parliaments of the two Kingdomes) to repress the cruelty that this popish*

War beares upon the fore-head, and cause the Lieutenant of Ireland promotour of the same succour, and Generall of this Procession to be punished by an exemplary death, Anno. 1641. D The King and Parliament give hope to the Protestants abroad, and to the Prince Elector Palatin in particular, to revenge the wrong which the flaite of this Procession hath caused them to feele since theis German Wars: But the effect of their good intentions is diverted by the frequent plots and skirmishes of this Procession. D The King and Parliament of England labour to reforme the Church, to conserve the person, dignity and Royall authority, the Laws of the Countrey and Priviledges of the Parliament, the Peacc of the Kingdom, to purge the State from the Popes Noncios, Jesuites and Priests which have swarmed there so many years since, to redresse the honour of the Nation, and the grievances of Trade, both within and without. Wherin they receive frō time to time incredible difficulties by the jugling tricks, hypocrisie, practises of this Procession, both at home & abroad. (F) Mr. Isaac Penington L. Major of the City of London, the Alder. and Common Councell thereof, offer not only their estates and lives; But (in imitation of both Houses) effectually furnish by an unexampled generosity, the mony, plate, and forces to the King and Parliament, to repress the Monsters of this Procession in Ireland and England. D The King and Parliament make H the Earle of Warwick Generall of the Fleet, which passeth towards the River of Humber, under this Emblemes in his Streamers, PRO DEO ET PATRIA, PRO REGE ET LIBERTATE, Turneth upsidown G forts and Kitchin Batteries, which this Procession had erected in opposition to the town of Hull, and releeveth the place. I Sr John Hotham Knight, Governor of K the Town and Magazin of Hull, did set his Ensignes upon the Rampiers with the Emblemes VITAT REX CUM PARLIAMENTO, PRO DEO ET PATRIA, and gloriously preserves the place for the King and Parl. under the Standard of (L) RELIGIO or PROFESSIO CHRISTIANA, against the attempts and Wild-fires of this Procession, which he inforceth to raise the Seege, and to change his Mutandos, or vnder stops at York. D The King and Parliament raised, with great charges, a powerfull M Army under the command of the Earle of Essex, for the Defence of the Protestant Religion, the security of his Majesties person, and Parle-ment, then preservation of the Laws, Liberties and Peace of the Kingdom and protection of his Majesties Subjects, against the aggression, violence and oppression of this Procession. The same Army taketh Porthsmouth again from it, gives it Battle at Edg-hill the 23 of Octob. 1642, where the Generall of the Procession lost his life, constrained it shortly after to withdraw its gaping mouth from the attempts of London to Oxford and thereabouts; got upon it Fernham Castle, the Episcopall Townes of Winchester and Chichester, and gave it many home-touches in divers Counties before the end of Decemb. following. N His Excellency the E. of Essex, O The Earle of Bedford Generall of the Horse. P the Earle of Manchester, the Lord Brooks, the E. of Stamford, the L Wharton, the L. Roberts, the L. Gray, the Lord Peterborough Generall of the Artillery, Mr. Hollis Esq. Sr. Wil. Belfore Knight, Major Generall Skippon, Sr John Meldrum, Sr Phil. Stapleton, Sr Wil. Waller, S Arthur Haslerick Knights, and Colonels, M. Hampden and M. Stroud Esq. and Colonels, &c. Q The Regiment of Master Hollis. R the Regiment of my Lord Brooks. S the Regiment of M. Hampden, T The Earles of Northumberland, Holland, Pembroke, The L. Say and Seale, &c. V the Lord Fairfax, Generall of the Army for the King and Parlement in the North, S. Hugh Chalmley, S. John Seaton, Cap. Hotham, &c.

A Summary Description of this Mysterious Procession, from its principall beginning.

1 The Perdues or Fore-runners, who after they had exercised their strange cruelties without, and set their Fire and their Crosse inwardly within the States of the King of Great Brittain Since among others the great checke that the Protestants received in Germany, by the losse of the Batle of Prague, anno 1620, caused the first maske of this Procession to be hatched and danded in Scotland, anno 1637, 38, and 39. 2 A Fryer Innocent, a piller in this Procession, and Banner

bearer of the Episcopal War or Roman Religion, for which the Papists of Ireland beleev'd to passe auxiliarily into England against the Scots and good Englishmen 1640, seeing the desseigne of this Assistance and War overthrown by the meeting and wisdome of the free Parl. of Eng. and Scot. and beheading of the E. of Strafford, Anno. 1641. Imputes the cause of this misfortun to the horror that holy mother Church beares on the fore-head, in not having been masked and disguised, as it behoved in the Figure of the said Banner, which holding a Book in her right hand, a wind Mil in her left, a Knife under her Arme, and a Spit by her side replenisht with dead Geese; did too cleerly give the same Parl. to understand, that *the said Religion and War are not establish'd & maintained but by the Traditions of men, Vanity, Cruelty and by the Dead.* And endeavouring to redresse this disaster, he invoceth with a loud voyce BEATE LOYOLA, happy Loyola. 3 Fryer Pantalœo, a Florentine, sent from Rome into England, for by a *DEEPE ORA PRO NOBIS*, or pray for us, to revenge the ill successe of this Episcopall War and Beheading, being laden with new Shels for S. James, and of the Banner of a Mule, which kicked, at the extription of Parlements, changeth the face of this pretended Assistance in an open Rebellion, which he stirred up in Ireland, the 23 of Octo. 1641, and under many subtilities, masks and false vizards, conspirations, and enterprises, machinations, Leagues, and Treaties with Strangers, engageth not only the Prelaticall Clergy, Papists and others his adherents in England, to some diversions among them in favour of this Rebellion, and to the prosecution of the bloody plot of this Procession and inordinate Maske, but also all the Roman Treasure, the Boiller and covetousnesse of the Pope, his dispensations, his Conclauē, the sale to Gosselings of the Gregorian Almanacks, Buls, Masks, Indulgences, and Pater-nosters, the transportations of the Ladies, the intricacies of the Mal-contents, the Caball and powers of Spaine, the Rage, the Flight, and starck-naked vengeance, the Green-Goose sauces, the fury of Cacafuego and other Religious personies, the Pardōs, the Antiquity, the corruption and violent pretexs to divide the Prince from his Parl. the misleading, the perfidious Counsels and tyrannicall advices, the unheard-of invention of the Round-heads,<sup>1</sup> and other monsters; the rottennes, ignorance, Atheism, the rings and jewels of the Crown, the fire, holy water and other Iesuiticall suggestions to bloud and pillage: whose dreadfull cruelty, being finally put in the Ballance, draweth by a just judgment exemplary punishment upon some of the Leaguers, and the destruction and fall upon the *Bel-ringers* and principall Organs of this Procession, *In the manner following.*

4 Father O Cony, Prior (that meritoriously may be called by his warlike name, *Totus venter* (all belly) first presenteth his emphaticall garbe at the head of the Rebels of Ireland, which he exhorts to union, devastaion and perseverance, bearing before him *the Maske of our good Lady*, under which he perswades the Cranes, that he and the rest of the Clergy and Papists of the same Countrey have taken up armes for the maintenance of the dignity and authority of the *Deffendor of the Ortodox Faith*: And amongst others is followed by the Reverend Fathers of the Admonition. 5 Tristan O Gowne, *Father of Death*. 6 Fa. Mac-Mahown, *Father of the Disciplin to Concussion*. 7 *Pater Claudus & Furiosus, per accidens, cognomine Delvin*, in plaine Eng. lame & furious Father by accident of wine. 8 *Nicodemus Ponogh, Father of destruction*, bearer of S. Patricks Banner, the Patron of Ireland, &c. 9 The Lords Ikerin, Dunbony, Care, Caterlagh, Mountgarret, Muskro, this Gent. Tirel, Beling, Hil, and other Irish Papists, who unanimously sing BEATE GARNETE. 10 Father Riddel, *President in the Congregation of propagation of the Roman Jesuiticall faith in Eng.* worthy the title of Father of the Malignant party, which he hath under hand begotten in Lon. and throughout all the Kingdom, and of the divisions and diversions which he

<sup>1</sup> For the like use of this term see "Three Figures of Ecclesiastics, described as Sound-Head, Rattle-Head, Round-Head," 1642, No. 319, 1642.



hath caused to spring up by means of the said party for by the Irish Rebelli. to favour the disorders of Eng. lastly he presenteth himself openly *against the King and Parlement*, at the head of the Popish Recusants of Great Brittain, bearing before him the Maske he hath raised, and a great Episcopall target, under which he is yet so impudent publickly to perswade Buzards, that he & his Co-fryers have taken Armes for the maintenance of the *Defendor of the Protestant Religion, of the Laws of the Countrey, of the Liberty of the Subject, and of the Privileges of Parlement*. And (amongst others) is followed by the Reverend 11 Father Lance Erington, *an incarnate tumultuary*, 12 Theobald Wray *Irregular Father of sedition*, 13 Father Bertrand Mellet, *Masse-singer* and bearer of a S. Georges Banner, 14 Fryer Justus a Mouskettier, *cognomine Puff say*, 15 Fryer Martin preacher in ordinary, *cognomine Bulmay*, 16 *Pater Militum, cognomine Forcer*, Father to the forced Souldiers &c. <sup>1</sup>The L. Worcester (created Marquis for his great services since this Iesuitical War) the Baron Herbert of Ragland his son, the Colonell Francis Howard, Widdrinton, Lambton, Ratliffe, Holtby, Hodgeson, Wil. Gerrard, Haggerston, Cecill, Trafford, Erington and other English Recusant Papists, *armed by vertu of the Commissions they have from the King without his Parlement*, who with a common accord answer ORA PRO NOBIS. 18 Fryer Anastasius, called *Fryer of the Battery*, leadeth two Mules laden with the foundations of the Roman Church, *videlicet of the Popes Kitchen and Treasure*, & sings with a full throat PATER SUPERABUNDANTE, superabondant Father, 19 Frayer Mathurin of the Order of Charity, or of the Ignorants, cald *Fryer of sac and corde*, leadeth a Mule loaden with empty sacks, and answereth with an open mouth, IMPLEANTUR STERLINIS LONDINENSIS PER MISERICORDIAM TUAM, by thy mercy let them be filled with London money, 20 Cardinall Barbarino holding the bridle of the Popes Mule, will at this time have *neither Parl. nor Commonwealths*, 21 The Cardinall Antonio holding the stirrup, *neither Sorbon nor Scepter but under the Roman verge*. 22 Pope Urbain the 8 *loaden with the Masse-God*, endeavouring to get up again upon the Mule, sings as loud as he can AUT NUNC AUT NUNQUAM, *either now or never*, And to this effect he openeth 23 the spring of the Gregorian Almanacks, Bulls, Indulgences, Masques, Dispensations, Chaplets, Reliques, Agnus Dei, and other *excrements of the Mule*. 24 The Kings of Hungaria, of Poland and Spaine, in this occasion hold the reynes and the Duke of Bavaria the Mules taile, to whom and to other Princes she excrementeth *some dispensations to divide & do what they will, to keep no faith with heretiques, and subjects and to dissemble*. 25 The Conclave of Rome bloweth with the sound of a trumpet to Kings & Princes, *Let your Government be arbitrary, abuse the goodnesse of your People, hold them in ignorance, use them like Beasts, and (this Procession finisht) we shall make you cary the Saddle and they the Pack-saddle*. 26 Two Almanack sellers after the new stile, sellers of Maskes of Religion and State, Indulgences, and Pater nosters, cry, *purge your purses in favour of this Procession, if you will avoyd Purgatory* 27 The Ladies of the same Congregation beyond-seas conclude, *Purge not only our purses, but let us make a Peace or Truce between our Husbands and our Sons, which may make them yeeld to the Iesuitical Roman League, projected with the greatnesse of de la Tour, Cinq Mars, and of all their partakers, for the good of the Cath. Armies of the* 28 good Lady transported: 29 And because the high 30 Eminency of that Richelieu is an obstacle to it, *let it be comfounded for ever*. By the vaine bravados of 29 Francisco de Melos, By the execrations of 31 Philem Oneale and Thoby Mathew, By the works of 32 Coigneux & Moncigot, By the choak-peares of 33 and 34 two Lorrain Princesses languishing at Bruxelles, By the weavings that the 35 running gotish Lady Ambassadrix of the Congregations hath made both in Spain, England and Flanders, By the sending of 36 Fontrailles & other Deputies towards his Cath. Majesty, & by the execution of the Treaty which

<sup>1</sup> "17" occurs here in the French version.

he hath signed, with 37 the Count Olivares at Madrid, the 13 of March 1642. 38 Two Hermites come down from the Hermitage of the Eminence, sing, *Good Ladies that sleep too long, your Parts are discovered from top to toe on the* 39 *Rivers side,* 40 The Duchesse Espagnola Sedanaïsa, desperate for this discovery of the same League & Treaty, cryed out, *All is lost,* 41 A postillon going out of Paris, asketh, *where shall we go then?* 42 Two Eng. Cavalliers and a German fugitives answer him, *Rather by Bruzelles to the Hague, than to the Bastile,* (the chief Prison in Paris.) 43 Another English Gent. somewhat more Crafty revengeth this ill successe upon the picture, in the Hague himselfe stark naked. 44 The Duke appointed General of the forces that were pretended to be sent from Fran. into Eng. in consequence of the said League, in favour of the said Procession, cryeth out *Misericordia.* 45 The Card. Mazarino to procure a temporall living to the same Duke, bids him, *Get you out and go on foot like a good Pilgrim, the Sedan is vñ fit in this Procession,* 46 A Calcedon Bish. & an Eng. Secre. of State both run-aways, aske what new plot shall we find? 47 A Taylor and a Forester both Eng. Papists, employed abroad, answer them, *We will prosecute the dessein for the same Jesuiticall Leagune mutatis mutandis, saving some alteration therein, according to the changes hapned before and since our 4 of Decem. last,* (day of the death of Card. of Richelieu). 48. The banished malcontents and Iesuitical incendiaries, of both Kingd. *fiat voluntas vestra,* your wil be don. 49 a Cryer of Orenge of divers forms, seldom used to the Procession martch, stumbleth with his commodities and asketh, *shal I hazard my rest in the sauce of this Gosselins.* 50 The Vice-Legat of Avignon, & the great Almner of the good Lady, *te rogamus audinos,* we beseech thee to hear us; And are followed by 51 Father Philip, Confessor,<sup>1</sup> Father Viète Chaplein, Fryer Wilson alias *Caca-fuego,* or slit fire, Clerck of the Chap. who invoke BEATE BERVLE ET FRANCISCE, to whom the Capuchins 52 the Superior by his warlik name *Father Lyon,* 53 his Lieutenant called the *Walking Futh.* 54 An extraordinary F. cald a *ravishing Preacher,* and 55 the other 4 remaining in the Convent, called *Fathers of the reare-ward,* answer ORATE PRO NOBIS. 56 The Eng. Italionated Lady, DIMITTITE NOBIS DEBITA NOSTRA, pardon our debts. 57 The great E. her husband PROPTER ANTIQUAM NOSTRAM RE<sup>m</sup> for our Re<sup>d</sup> antiquities sake, 58 the L. Taffe, the Col. Fitz-Wil. the Do. Meara and other Rebels of Ireland, entertained & cherisht neer the K. without his Parl. & within his Army, sing SANCTA CRUX HISPANÆ. 59 The Eng. Count Espagnolized<sup>2</sup> assisted with his son and others degenerated nurcing fathers of the Irish Rebellion, answer, ESTO PRO NOBIS, be for us, and continue their violence to draw into dangers and seduce a 60 good Prince, to make him sing, SANCTISSIME PATER. 61 Iohn Eborac, Arch. of York.<sup>3</sup> the Bish. Duppa and Peterborough, the Prelatical Camelions, answer ORA PRO NOBIS. 62. Two yong German Princes being out of their way, by the promisses of the delicacies of another world, which the good Lady of the Congregation makes them hope after, aske, (hood-winckt) *is this the way to Madagascar.*<sup>4</sup> 63 A foot-man answers them, *it is to Purgatory.* 64 The Sons of the three last deceased En. favorites, Children of the Cong. which SVCCEDANT CONSILIA PATRUM, may the conseils of our Fathers succeed, the Cotting-tombing, ravishing, spoyling, and broaking up of their 65 Lake and Porter, the tyrannicall and wrangling advices of the 66 Iudges and Lawyers of the seduced Court, and the dispatches and writings of its 67 two Scribes, of their Clerck, and of the *Dear-in their love,* 68 the Lords that Holy Mother-Church finds means to cause to dance in the great dance of this

<sup>1</sup> See "Three Figures of Ecclesiastics," &c. 1642, No. 319, 1642.

<sup>2</sup> See "The Kingly Cocke, 1636, No. 133, 1636; "Newes from Smith," &c. 1645, No. 428, 1645; and "Newes from Hell," 1642, No. 327, 1642.

<sup>3</sup> See "Portrait of John Williams," &c. 1642, No. 346, 1642.

<sup>4</sup> This refers to a proposal which was seriously entertained, about 1636, to make Prince Rupert Viceroy of Madagascar.

Mask, under the vizards of a Generalissimo, and of divers Generals and other Temporisers, *make a very recreative divertissement or pàstime to all the Congregation and most fit to the Propagation of the Jesuistical faith*, and are followed by their torch-bearers, whose torches *she hath lighted*, and of the Capitaine Fidler, and other and Minstrels, *whose charges she causeth the poor people to beare*, which answer, IN DIEBUS NOSTRIS, in our dayes. 69 Wil Pierce Bish. of Bath and Wels, the Bish. of Bangor, the Do<sup>r</sup>s Pink, Cosens, Price, &c. the projectors of Atheism and Popery, the dissolute Scollers of Oxford and Camb. Authors of the Round-heads and of 27 other sorts of masques and disguisments, heads, cheefs, extravagant opinions or Religions in Eng. (of which they beare the Banner) & the Counsellors and other delinquents workers of the ruine of the Protestants by the Protestants in Germany and Rochel, *by shuffled up Peaces and otherwise*, do continue to foment the same division against and within Eng. therby to give advantage to the Papists, to maintain the B<sup>ns</sup> their pride, ambition, covetousness, idleness, and lust, and succeed with luster to the dance, *by the flosch of the great number of their counterfeit Jewels*. Among which are 70 the corrupt and rotten members of the Parl. of Lon, and of the rest of the Kingd. who having more regard to the present, than to the past nor to the time to come, to the value of a penny, than to the liberty of the Coun. to the smoak and interest of the Court, than to the slavery of the Land; *presse for an indifferent and ill assured Peace, for want of a publique soule, & generosity, through blind passion, malignity, p—e, drunkenness and tobacco, ignorance, youth, ill-company, caprichio, presumption, inconstance, newtrality, baseness, obstinacy, by falshood on all sides*. 71 A double diligent Officer, *by Atheism*. 72. One of the Protestant<sup>1</sup> profession, who hath engaged part of the Jewels of the Crown in Denmark, & of the proceed brought 6000 paires of Armes to Newcastle, to arme the Papists of the North, *by ambition and strangers pensions*,<sup>2</sup> a Counsellor of State which the Cath. Ambassadors corrupteth, that he may help his man to take the reverberation of the Moon, *by simplicity*, 74 he<sup>3</sup> which is governed and gourmandiseth by his wife, and conclude, *Amen*. 75 the Noncio Rosseti throweth holy water in this fire, and saith *benedicaris*, be blessed. 76. the General of the Northern Papists who think to colour their employment with a false vizard of State and false blew caps of Religion, powreth out a sac of Newcastle coale in this fire, *hindering it from going out*.

*The Puffers up of this fire to the Congregations beyond-Seas, are amongst others*, 77 Father Talbot an Eng. Iesuit, who with a southern wind bloweth in the Pulpit bloud and pillage. 78 Father Clifton an Eng. man, and many other Iesuits, (who counsel the Processions and never come thither) provide wind *by the Instruction of their Generall*.

*Their Executors executed abroad are*, 79 A Cavalier as valiant as five Mars, and an unfortunate Councillor of State, beheaded abroad, by Judgment of the 13 of Sept. 1643,<sup>4</sup> *by reason of the same Treaty, conspirations, enterprises proditions and Leagues with Strangers*. 80 One of the Iesuites, which conducted them upon the scaffold doth advow, *We have brought them to this passe*, 81 and the other, *by our counsels and consolations*.

*The great scourger of their sins*. 82 the Card. of Richelieu wayeth yet befor his decease in the presence of the K. his Master, *what advantage France might draw*

<sup>1</sup> Probably refers to Lord Digby, see "Two Letters from Rotterdam," 1642, E. 154/26, which gives accounts of the treaties for the sale of the King's jewels.

<sup>2</sup> It is evident that 73 has been omitted here; it appears in the margin of the description, and is inserted in the French version of the text.

<sup>3</sup> Probably this refers to the Earl of Derby, see "The Sence of the Oxford Iunto," March 6, 1644, 669, f. 10/29; and "Portraits, full length, standing, of Judge Mallet," &c. 1642, No. 341, 1642.

<sup>4</sup> In the French version the date is "1642."

from this Procession, 83 The true Frenchmen show at their fingers end, that all those of this party, and among them 84 the Lords Rivers, Mohun, Crafford,<sup>1</sup> M<sup>r</sup>. Nich. Thorneton, Becket, Puff-lay,<sup>2</sup> Tho. Brown, the Lords Dunsane, Iniskillin, Logwoe, Wickloe, Waxford, Mac-Guire,<sup>3</sup> Looston, Delvin, Arklo, Tyronne, Mac Mallion, and other Eng and Irish Papists, make the Ballance down waight for Spaine and there is not one only for France, to the end that 88<sup>4</sup> the King of France advow, *This Procession is not Most-Christian.*

In conclusion, the *Timpanists of this Confusion*, 86 Th' Archbishop of Canterbury, B. Wren and other Malignant prisoners in the Tower of London and elsewhere,<sup>5</sup> not being able to assist at this Mask, whose Organs they have been, *ring the bells during this Proceasion.* 87 The other Bishops their fellow brethren as angry as they for the losse of their sitting in Parleмент, and of their Dignities and Fonctions by the Voates of both Houses, *An. 1642*, Thinking to mock (by a continued overflowing) 88 the Reformation, which they see the Christian profession wil introduce within 89 the Church, by a good Synod, go out of it, for and in spit of King and Parleмент to dance on the *Subath day*, and by pleasant and rash whirlings, no lesse mery than lamentable, go to their 90 *Episcopal down-fall within the Abisses.* FINIS."

The title of this etching is written on a scroll extending across the middle of the upper part, where the plates meet. Upon the scroll, on the "Christian" side, three doves, and on the "Roman" side, three owls are perched. Each division has a similar scroll or label. The division on our left has, on its label, "PROFESSIO CHRISTIANA, SIVE REX CVM. PARLAMENTO. *The Christian Profession or Kinge und Parliament, la Profession Chye ou Roy uuec sou Parleмент.*" This sustains four lions who appear to be quarrelling; behind these animals is a mountain, with caverns in its sides. Along the top of the design in this division is, in part of its length, the sea with ships, some of which are firing cannon as they enter the "HUMBER FLV.," "H." On the other side is a label bearing "PROCESSIO ROMANA. SIVE REX SINE PARLAMENTO. *The Roman Procession or King without his Parliament. Procession Romaine ou Roy Sans sou Parlement.*" On the edge of this label trots an ass with a pannier that is filled with geese; the ass is led by a fox.

In the lower corner, on our left of the left division of the design is an oblong label, on which is written "The alphabeticall letters send thee to th' explication of the Profession and the arithmetticall figures to the description of the Procession;" with the same in Latin and French.

The elements of the design may be briefly described thus, using the letters and numbers as quoted below from the "BREEFE DESCRIPTION OF THIS PROFESSION," and "Summary Description," §v.

A. Shows Edinburgh, with the castle on the hill, a square keep rising in stages from the middle of the fortress: bodies of horse and foot soldiers are on the plain in front.

B. The king, seated with officers in robes of state under a royal pavilion.

C. A commander in full armour, mounted and galloping his horse; he is attended by a large body of mounted soldiers, whose banner bears "*Pro Religione, Pro libertate.*"

D. A nearer representation of the king, seated under a pavilion and before a table, about which are placed his officers; a man approaches the foot of the table bearing a bag of money, he is followed by a woman bearing a second bag, a second

<sup>1</sup> A commander in Ireland, see "True Intelligence," 1642, E. 150/19.

<sup>2</sup> ? Purefoy. In the French version of this description this name is omitted.

<sup>3</sup> Sentenced to death by the Parliament, Feb. 11, 1645.

<sup>4</sup> In the French version this is "85."

<sup>5</sup> See "The Bishops Last Good Night," Dec. 30, 1641, No. 220, 1641.

woman carries a casket, a third a tall goblet with a cover of gold; salvers and great dishes, evidently of the precious metals, lie heaped on the ground at the foot of the table. These are intended as offerings for the service of the nation. They belong to F. A man who stands with a group of others behind the seated counsellors has "*Mr. pin,*" written by his side. A trumpeter rides near the tent, on the banner of his trumpet is "*Pro deo & Pro Rege.*"

E. A committee of persons seated on both sides of a table; near these stand two officers, embracing.

F. See before, comprises the above described persons who are offering plate and money; also troops of mounted men who issue through the fortified gate of a city (London), behind the gate is the Tower of London, on the roof of which several persons stand (see 86). On this side of the gateway, near the riders, is "*Militia.*"

G. Forts on a point of low land, as at Hull.

H. A fleet of ships entering the Humber, on the pennon of one vessel is "*Pro deo et pro libertate.*"

I. Indicates the fortress of Hull.

K. The town of Hull, surrounded by its walls, with the river Hull inclosed by a wall which has two bastions on its length commanding the rivers Hull and Humber, small craft lie in the former, which runs between the town and the wall on that side. Near the centre of the town is a large cross church, with trees growing at its west end. The streets are irregular, a moat incloses the two sides which are not guarded by the rivers.

L. The banner of the besieged, on which is embroidered an angel, standing, holding in his right hand "*biblia sacra,*" open, and leaning his left arm on a cross, with something pendant to its arm which resembles a bridle, at the foot of the angel is a skeleton. Close to the banner staff is "*RELIGIO CHRISTIANA.*"

M. A body of soldiers on foot, with a flag, bearing "*Pro Religione et Pro libertate.*" Also a regiment of mounted soldiers with a flag, on which is "*MILITIA.*"

N. The General of the latter body of troops mounted on a horse, which prances.

O. An officer, mounted, clad in full armour, riding to our right and holding a baton.

P. A group of officers mounted, and riding in front of M.

Q. R. S. A body of soldiers, formed in a square, with their pikes raised, and four banners.

T. Four officers mounted, and one who is about to mount.

V. A body of foot soldiers bearing banners, on which is written "*Pro Rege et Pro libertate.*"

The "*Mysterious Procession*" has arithmetical numbers placed with its groups, which may be described as follows:

1. Three monks, two of whom bear tall wax candles and walk, one on each side of a third monk, who carries a tall processional cross, to which is attached a banner inscribed "*ARRAY.*"
2. A dignitary who carries a square, fringed banner, on which is embroidered a standing, armed, female figure, who bears in one hand a windmill, in the other an open book, a knife, and a spit. Two pennons float from the top of the staff of this banner, on them is "*RELIGIO PAPALIS,*" and "*BELLVM EPISCOPALE SIVE.*"
3. Another monk with a helmet on his head, a sword by his side, marching after the former, and carrying a banner on which is embroidered a mule kicking up his heels backwards; above this banner floats a pennon bearing "*AD EXTIRPATIONEM PARLAMENTORVM.*"
4. A very fat monk bearing a face-mask at the end of a stick.
5. Another monk with a human skull on his left shoulder.
6. A monk with a scourge hanging at his girdle, urging onwards men, or monks in disguise, who are armed with muskets and pikes; one of these men (7) has a wooden leg.
8. A fat monk carrying a banner, on which is a figure of a bishop mitred and holding a crook with the hook turned away from himself.
9. Men follow, one of these beats a drum which seems to be broken.
10. A Jesuit bearing a shield, on which is I. H. S. in a monogram with the cross, and a cross staff, from which are

suspended masks; he wears a breastplate, and is girt with a sword. 11. Another Jesuit carrying a very long pike. 12. A monk, marching and carrying a halberd; the hood of his gown is thrown back and his head covered by a morion; a great number of Jesuits, armed with pikes, follow here. 13. A monk with a drum, and a Jesuit with a large banner on which is St. George killing the dragon. 14. A monk marching and carrying a musket on his shoulder, its rest in his hand, and girt with a book, rosary, and sword. 15. A monk with his head partly hidden by his cowl. 16. A monk carrying a musket on his shoulder. 17. A group of gentlemen marching and armed. 18. A monk who carries a pike, wears a morion, and leads a mule laden with bags of money. 19. Another monk, similar to the last, leading a mule, on which are empty sacks. 20. A cardinal holding the stirrup of the mule of, 22, the Pope, who is about to mount, and is apparently heavily-laden. 21. A cardinal. 23. "The spring of the Gregorian Almanacks," &c., or the reins of the Pope's mule, which are held by, 24, the king, as before described. 25. Cardinals blowing trumpets and following the Pope's mule. 26. Two men with boxes, like those of pedlars, before them, feathers in their hats, selling the articles which are described before, as rosaries, pardons, trinkets, &c. 27. Three queens, praying and telling their beads; two of these ladies wear large ruffs, the third a gown which is open at the breast. 28. A lady, queen, bearing a crown in her hands before her; it is evident that this was intended for Henrietta Maria, queen of Charles I. of England; the text, as before quoted, speaks of this figure as that of the "good Lady transported," an evident reference to the departure from England of this queen, which took place Feb. 23, 1642. 29. A gentleman in the act of speaking in a demonstrative, bragging manner; he wears a Spanish costume, and is named Don Francisco de Melos; he addresses, 31, a man in a hat and breastplate, having a swaggering air, and Sir Thoby Mathew, son of the Archbishop of York. (32), Coigneux and Moneigot, one of whom, kneeling, is digging a pit in the earth, and the other, with a bricklayer's rake, stirring what appears to be mortar in the pit. No. 30. Cardinal Richelieu kneels on a hill apart from the last described group, and looks through a telescope. 33, 34, and 35, are ladies, the last holds a paper towards, 37, Count Olivares; this figure is a capital caricature likeness of the famous minister. 36. Two gentlemen, who turn towards, 37, the Spanish minister. 38. Two hermits, who are represented in a thatched hut, which stands among trees; also two monks, one of whom carries a hermit's bell. 39. A young gentleman, who is splendidly dressed, standing with his hat in his hand, his disengaged hand on his heart, looking upwards. 40. A lady standing, wringing her hands. 41 and 42. A group of cavaliers, who receive the answer to a question they appear to have addressed to a mounted man. 43. A naked man, holding a drawn sword, moving to our left. 44. A gentleman who, joining his hands supplicatingly, rises from a Sedan chair, which is like a large coffer or clothes chest, in which he appears to have been concealed. 45. A cardinal (Mazarin). 46. An ecclesiastic, robed like a bishop, and a gentleman holding lanterns and peering before them as if in search of something. (Windebank. See "Times Alteration," Jan. 8, 1641, No. 162, 1641; "Portraits of John, Lord Finch of Fordwich, and Secretary Windebank, same date, No. 159, 1641). 47. Two men Taylor (*i. e.* John Taylor, the Water Poet) and Forester, one of whom carries an arquebus and its burning match; the rest for the gun seems to be slung behind his back. 48. A group of English gentlemen, those who left England in fear of the Long Parliament, among them Sir John Suckling (see "The Sucklington Faction," No. 268, 1641; "Times Alteration," Jan. 8, 1641, No. 162, 1641) Percy, Jermyn, and Crofts (see "Old Newes newly Revived," Dec. 21, 1640, No. 151, 1640); John, Lord Finch of Fordwich (see "Times Alteration," "Portrait of John, Lord Finch, of Fordwich," Dec. 21, 1640; "Portrait of John, Lord Finch of Fordwich, 1641, and Keeper of the Great Seal, and Secretary Windebank," "Portraits of John, Lord Finch of Fordwich, and Archbishop Laud, same date, Nos. 159, 160, and 161, 1641); and Dr. Roane (see "Times Alteration," Jan. 8, 1641,

No. 162, 1641; "The Spirituall Courts Epitonized," June 26, 1641, No. 201, 1641, and "A Letter from Rhoan in France," June 28, 1641, No. 205, 1641). 49. An orange-seller kneeling, with his basket overthrown and fruit scattered before him. Probably this figure is intended for that of Frederick Henry, Prince of Orange, whose son William had married the Princess Mary of England, the eldest daughter of Charles I., and by this union, mother of William III. of England. The figure expresses doubt as to a course of action to be pursued. 50. The Legate, who is followed by a group of Jesuits, girt with swords; some of these men bear their peculiar hats in their hands; one of their faces, 51, strongly resembles that of Philips, the queen's confessor. (See "Archbishop Laud in a Bird Cage, with Father Philips," &c., March 1, 1641, No. 174, 1641, and the references which are given in that article). 52. A monk of fierce aspect, who heads a troop of monks armed with halberds, guns and pikes; among them is, 53, the "Lieutenant" called "The Walking Fath,"(er) a monk whose gown is very much patched. 54. Another monk, who is very ugly in appearance; he carries a half-moon halberd. 55. Monks, one of whom bears a target. 56. "The Eng(lish) Italionated Lady," *i. e.* Alatheia Talbot, Countess of Arundel, whose speech, "pardon our debts," may refer to what Clarendon said of her husband, that his estate, great as it was, did not suffice for the expenses of his æsthetic and other tastes; see "History of the Rebellion," i. p. 44. This is evidently a portrait of the lady. 57. The husband of the last, he is humorously placed in an inferior position to hers; he carries an antique statue, the arms of which are broken, and says, "Propter anti quam nostram Rem." 58. Three gentlemen, Lord Taffe, Col. Fitz-William, and Doctor Meara. 59. "The Eng(lish) Count Espagnolized." (See "The Kingly Cocke," &c., No. 133, 1636), *i. e.* Lord Cottington, Chancellor, Master of the Court of Wards, and Lord High Treasurer, long resident in Spain, much detested by the Puritans, and by them associated with the Spanish party in England. This nobleman is represented as if holding the ends of a chain which passes round the body of the King, 60, Charles I., who, holding his crown in his hands, appears as if about to break away from the chain. 61. The Archbishop of York, carrying a pike and wearing a four-cornered bishop's cap; this person appears to be again represented, as if he had two characters, in the adjoining figure, which shows an ecclesiastic wearing a plumed morion, and carrying a musket at his shoulder (see "Portrait of John Williams," by Hollar, which represents this prelate in such a costume and attitude, No. 340, 1642). Bishop Brian Duppa (see the "Summary Description"), held the see of Salisbury at this time, and, after the Restoration, that of Winchester; he died March 26, 1662. The Bishop of Peterborough was John Towers (see "The Bishops Last Good Night," Dec. 30, 1641, No. 220, 1641.) 62. Two young men, mounted on horses, and represented blind-folded "hood-winckt;" these are the Princes Rupert and Maurice, who had been, until the breaking out of the Civil War, favourites in England. The reference to Madagascar is explained in a note to the "Summary Description," see ante; in Vandyck's portraits of the Earl (Thomas Howard) of Arundel and his wife, the former points to Madagascar, as represented on a globe; he intended to found a colony there. 63. A man who, gesticulating violently, addresses the Princes. 64. Three gentlemen conversing. 65. Lake (John Lake), who wears a skull-cap, was afterwards Bishop of Chichester, and one of the seven prelates who were committed to the Tower (see "A Trophy representing the Seven Bishops," June 29, 1688, No. 1168, 1688); he took an active part on the King's side during the Civil War, and is here represented conversing with Porter (Sir Eudymion Porter), one of the King's most trusted agents, and accompanied him in his Spanish journey. 66. Gentlemen in lawyers' robes. 67. A gentleman, standing with his hat in his hand, the face suggests a portrait; other gentlemen stand behind this figure. 68. Gentlemen in armour, mounted on horseback; the King's generals, three of these carry lighted candles. 69. Refers to a man in an episcopal habit, whose back is turned towards us, his head placed sideways so as to show his face in profile; this is William Pierce, Bishop of Bath

and Wells, late of Peterborough (see "Archbishop Laud dining on the Ears of Prynne, Bastwick, and Burton, June 30, 1637, No. 136, 1637; "The Bishops Last Good Night," Dec. 30, 1641, No. 220, 1641.) With this personage are gathered others, one of whom carries a small banner, on which are represented masks of different forms and expressions; Doctor Cosens wears a coif. 70. Several young men, some of whom are dancing, and others wear hats of extravagant shapes, one shows his empty pockets, two blow tobacco-smoke from their lips, another has his face bound up as if he had been injured in a fight, one carries a tennis bat, one waves a small flag, one holds up a bottle, one points to his face of which the nose has disappeared. 71. "A double diligent Officer, by Athesim," holding a die in one hand, and what look like two eggs in the other, steps across a brook which runs in the foreground at the foot of the design. In the surface of this brook a man is endeavouring to catch the reflection of the moon; this is the servant of (72), "one of the Protestant profession," who purchased the arms in Denmark. 73. The "Counsellor of State," a gentleman who receives a bag of money from another, the last being the "Cath(olic, Spanish,) Ambassador." 74. A lady, who has the head of a gentleman in her hands and fondles him (see before, note.) 75. The Nuncio Rosseti, who holds a holy-water sprinkler in his hand, and stands before a fire which is burning on the ground. 76. The Marquis of Newcastle, the King's general in the North, throwing coal on the fire. 77. Talbot, standing in a rude pulpit, preaching, holding a pair of bellows and blowing with them; the air thus forced is inscribed "*Vento meridionali.*" 78. Clifton, likewise blowing a pair of bellows, the wind of which bears "*Instructionibus Generalis.*" Near him stand two Jesuits. 79. The executioner, standing on the scaffold, holding his sword; two headless trunks and one human head lie at his feet; behind stands, 80, a Jesuit. 81. A Jesuit descends the steps of the scaffold and looks back; in the distance is the triple gallows, with ropes hanging from its three cross-bars. It appears that to this instrument is applied the reference of the text to "the great scourger of their sins." 82. Cardinal Richelieu, holding a large balance, one of the scales of which is marked "*pro Francia,*" and outweighed by the other that is marked "*pro hispania,*" and into which, 84, an English nobleman puts his foot so as to force it down. 83. Two English gentlemen in French costumes, they stand behind the Cardinal. 85. The French King, Louis XIV., in armour, holding a leading staff. Next to 84 stands a portly gentleman in a Spanish costume. It is to be observed that throughout this print the figures are, with scrupulous accuracy, distinguished by their costumes. Thus, that of the vapouring Don Francisco de Melos characterizes the Spanish party in England; it comprises a short cloak and wide collar, a tall hat with its brim turned up, almost to a crescent, before and behind the head, breeches with rosettes at the knees, hose and shoes without rosettes; the hair of these persons is cropped close, and their moustaches are turned up at the ends. This dress appears in 37, the Count-Duke Olivares, and is caricatured by the figure of the student in the group (70) who wears the prodigiously tall hat. On the other hand, the French costume is illustrated in the figures which have long and flowing hair, wide collars with lace on the edges, and round hats which are wider at the lower than the upper parts of their bodies; in this respect the hats of the Spanish folk are directly opposed to those of the French. The French hats have round and straight brims, and frequently plumes at the sides. This appears in the figures of the Lord Rivers (39 and 83) and of King Charles I. (60), its prevalence in England was doubtless due to the influence of the Queen, it is the Cavalier costume which is so well-known to us in Vandyck's pictures. The French and Spanish female costumes are illustrated by the group of queens (27), one of whom is the Queen of Spain (the other is probably designed for the Queen of Hungary), and by No. 28, Henrietta Maria herself, who appears, probably with satirical reference to her conduct in pledging the royal jewels, carrying a crown in her hands, whereas her companions bear their crowns on their heads. 86. The Tower of London, on the roof of which stands



four persons conversing, these are in lay costumes and represent the lords whom the Parliament committed (June, 1642) to this fortress, because they had shown a disposition to take part with the King. At a window in one of the turrets of the White Tower, leans a bishop (Laud), holding out his square cap, as if to the executioner (79.) 87. At the top of the print is a representation of a church, raised upon a rock in the sea; there is but one path leading to this church, two ecclesiastics (88), evidently of the anti-prelatical party, ascend this path and reach a small platform which is before the west end of the church; two figures dressed as angels, who blow long trumpets, stand on the side of the platform which is opposite to the last. A man with a violin stands and performs on his instrument. On the platform near, where a bishop is dancing ("in spite of King and Parlement to dance on the Sabbath day," *vide* the description), and (90) two other bishops fall ("go out" of the church); one drags the other over the edge of the cliff and into the sea, where a fourth bishop already struggles for his life. This refers, of course, to the conduct of many of the bishops who followed Laud. 89. This number indicates the Church, here represented as above described, on the eastern gable of which an angel, who holds a palm-branch, has just alighted.

This work is supposed to be engraved by R. Stoop; it is extremely rare, this and two other impressions being all that are known to Collectors. One of these impressions is in the Royal Collection at Windsor, and lacks the letter-press description. Another is 669 f. 6/114. It is remarkably interesting as recording the names of many of the actors in those times, which are not elsewhere to be found.

Each print,  $18\frac{3}{8} \times 16\frac{1}{4}$  in.

#### I44.

### A MAP AND VIEWS OF THE STATE OF ENGLAND, SCOTLAND, AND IRELAND.

[By Hollar.]

[July 23, 1637]

This print consists of a map of Great Britain and Ireland, covered with troops fighting; and a portion of the Continent, showing the Battle of Prague. Above and below the map are sixteen representations of historical events, which are partially explained by verses below the engraving. At the top of the map is an armed hand A, threatening a lion, B.

- "A. This Paw points out the Caledonian Iarres,  
Sad Harbingers to our intestine Warres.  
B. The Lion passant gardant wonders much  
The Paw should dar presume his Chiefe to touch."

A picture, C, represents the scene which took place in St. Giles's church, Edinburgh, when a tumultuous mob interrupted the service, and Jennie Geddes, an old woman, threw a stool at the Archbishop of St. Andrew's, who mounted the pulpit in order to appease the populace. July 23, 1637.

- "C. Strange, y<sup>t</sup> from Stooles at Scottish Prelates hurl'd  
Bellona's dire Alarms should rouse the world."

On the map at D are the English and Scottish armies opposed, as in the Bishops' War, near Berwick, when terms of pacification prevented their fighting. June, 1639.

- "D. The Lion & y<sup>e</sup> Paw bent to engage  
Make Peace at Tweed, so change y<sup>e</sup> Scene & Stage."

At E, half a double eagle appears on the coast of England, the other half on that of the Continent.

- "E. The double-headed Eagle wide doth Spread  
Her Wings to fan the Coales y<sup>l</sup> seem'd as dead.  
F. And makes y<sup>e</sup> Lionesse an Instrument,  
To breake that Peace, and a fourth Parliament."

The Lionesse is Henrietta Maria; in the North Sea appear ships in combat.

At the side of the map the picture F represents the king accompanied by the Queen (the Lioness; her Majesty's figure is engraved very faintly, as if she were present in the spirit only), dissolving his fourth parliament, May 4, 1640.

At G is represented on the map the action which took place at Newburn-upon-Tyne, Aug. 28, 1640, when the Scots invaded England; a truce was afterwards agreed upon at Ripon, and that war ceased.

- "G. The Paw invades y<sup>e</sup> Lion at Tine F<sup>l</sup>ood;  
They fight, make Truce, & stop from shedding Blood."

The Map of Ireland, which is marked H, is covered with troops, and riotous mobs, alluding to the conspiracies, insurrections, and massacres which disturbed that country in 1641.

- "H. The British Notes sound flat, to those more sharp  
Divisions, Echoed from the Irish Harp."

The picture, I, represents the king, preceded by the mace-bearer and followed by soldiers, entering the House of Commons and demanding the surrender to him of the five members, Hollis, Hazlerig, Hampden, Pym and Strode, 1642.

- "I. The Parliament conven'd, the Lion try'd  
By Charging Five, The Members to divide."

The picture, K, represents a great crowd of men, and three persons in a balcony, to one of whom a man respectfully presents a paper. The presentation of petitions to the Parliament.

- "K. First Iustice, next no Bishop, Priviledgē last  
Cry Multitudes, who to the Houses haste."

At L, on the map, are represented battles and burning towns.

- "L. The Lions third Roare, proving fatal, drew  
Such Woes as rarely former Ages knew."

In a circle, M, below the print, is a cow overturning the milk-pail; in the verses M, the milkmaid is calling aloud.

- "M. 'Twas a curst Cow kickt down y<sup>e</sup> Milk shee gave  
Let us Old Englands Lawes, and freedome have."

At N, a clergyman is preaching in a church; at O, shepherds with their flocks and boys are playing; at P, harvest, representing the happy state of England.

- "N. Cælestial Manna! thy Spiritual Food  
O. P. Fed Them with Peace, & Plenty, all that's Good."

The subjects now refer to continental affairs.

At Q is a comet, at a second Q is a scene of debauchery, at R and S a church is in flames and Popish priests are encouraging soldiers to shoot unarmed people.

- "Q. A blazing Comet thy Backsliding shoves,  
R. Predicteth Ruine, & presenteth woes.  
S. The Faithfull build them Churches, but are stopt  
By Papists who at th<sup>e</sup> Aurea Bulla mockt."

The "Aurea Bulla" was an edict of the Emperor Charles, regulating the powers, rights, and privileges, of the Electors of the Empire. The Emperor Matthias was distinguished for zeal against the Protestants.

The picture, T, represents a prince kneeling before a king's throne to receive a crown from a bishop.

"T. Great Cæsar to y<sup>e</sup> Romans Crown doth bring  
His Stately Nephew and creates him King."

At V, the citizens of Prague are presenting the crown of Bohemia to Frederic, the Elector Palatine, son-in-law to James I.

"V. Prague gives y<sup>e</sup> crown to Frederick & excites  
His Sword to assert the Germans, & their Rights." (Autumn, 1619.)

At W is the ejection from the window of the Barons de Slabata and de Martinitz, Councillors of State, and the Secretary Fabricius, by the mob, who furiously revolted because the Papists had destroyed the Protestant places of worship. Fabricius asked pardon of Slabata for having taken the liberty of falling upon him, 1617.

"W. Then from high Windowes vnawares were thrown  
The Emperors Councill ere the Charge was known."

At X and Y is the Battle of Prague, Nov. 8, 1620, and the consequent miseries of the country.

"X. Y. The Blow neer Prague was struck, The People ride  
Like Jehu out. Warre's sweet before 'tis try'd."

At Z is represented an execution; the heads of previous victims appear upon an adjacent tower, see the tower in V. The career of the Emperor Ferdinand after the Battle of Prague was marked by vengeance and despotism; and by his orders bloody executions took place at Prague and Lintz.

"Z. What Decollations then! What Blood! what Far  
Outacted Tragick Scenes ensud that Warre!"

Between I and K is a cartouche inscribed "*Sed nulla potentia longa est.*"  
Between Y and Z, likewise, "*Quò non discordia Cives.*"

See Parthey's "Wen. Hollar," No. 543.

$14\frac{7}{8} \times 10$  in.

## 145.

### A MAP AND VIEWS OF THE STATE OF ENGLAND.

[July 23, 1637]

THIS is a copy from the print by Hollar, with the same title and date, No. 144, 1637, from which it differs in the following particulars: there are eight ships in the North Sea, instead of ten, one in the English Channel, instead of two, and that omitted which in the original is placed near the Isle of Man; the ornaments below the vignettes, marked N and W in the original, are wanting in the copy; and in the view of the Battle of Prague, part of the landscape background in the original is turned into sky in the copy.

$13\frac{3}{4} \times 9\frac{1}{2}$  in.

In the Illustrated Clarendon's "History of the Rebellion."

## 146.

FRONTISPIECE TO A TRACT, entitled: "Divi Arminij Mactatorvm Renata, et Renovata Petitio. Or the Arminian Priests Last Petition for their former formalitie, and ancient Innovation, both in Church and Common-weale; returned from all parts, with the numerall subscription of 6666. And Therein their intentions are lively expressed by an accomodate and meete Embleme, and made plain to the ingenuous Reader. By Thomas Harbie, Gent.

London Printed by Matthew Simmons in Gold-smiths Alley, 1642.

[Aug. 29, 1640.]

THIS print is in two parts. The upper portion contains in the centre an "Altare" with a triptych behind it, upon which is represented the Crucifixion, and on the wings two other subjects: the central picture is surmounted by a sword with St. Peter's keys upon the blade; the left wing sustains a crook, the right wing an archiepiscopal crosier; two candles burn upon the table, which is covered by a cloth and raised upon three steps. On the left a hand issues from clouds, and holds "*Biblia Sacra*," upon which is written "*I will blow uppon you. Ezech: 22-24;*" and above the Bible is "*Profluit ex verbo divinæ Spiritus auræ.*" Two rays proceed from the lower edge of the book and converge at the opposite side of the print, with the breath of two Winds upon the world in clouds. An archbishop and two bishops, "*Prelia Hierarchica*," stand behind the rays and breaths; one of the bishops appears to be endeavouring to stay the breath of one of the winds as it proceeds against the world, and says, "*Et tantus audetis tollere moles. Rev: 7, 1;*" the others bear respectively an archiepiscopal crosier and an episcopal crook. A fourth bishop is proceeding from right to left and saying, "*Hic muri sitis aheni.*" Three persons, one of whom, bearing a long wand, is Charles I., advance from left to right; the second, a soldier, bears a drawn sword; the third, a lawyer, holds a closed scroll.

The second portion shows the altar falling over, and the three prelates vainly setting their backs so as to support it. "*Bellum Episcopale*" is written above, and, at the side, "*They are as the stubble before the winde and as the chaffe which y<sup>e</sup> storme carrieth away. Job. 21. 18.*" On the opposite side of the print is the hand holding "*Biblia Sacra*," as before, but having the inscription, "*Arise o North come o south blow. Cant: 4 v. 16.*" The rays of the book and breaths of the Winds proceed upon the world, which has burst into flames. Three persons in lay costumes advance to the left, one of these holds a paper inscribed, "*Vouchsafe;*" a second, the like, with "*Humbly sheweth*" upon it. "*Quadra Senatus*" and the Parliament sitting, appear on our left. Below is—

*"Nitimur in Vetitum sed quo rapit impetus auræ  
Pellimur haud valleat niti fugimusq: retrorsum."*

The capture of Newcastle, a crowning incident of the "Bishops' War," happened August 29, 1640.

The text consists of verses on the subjects of the prints and "The Authors Epilogue," which is expository of the same.

The lower portion of this print is used on the title-page to a tract entitled, "An Encovragement to Warre, or Bellvm Parliamentale," &c. "Oct. 13. 1642." No. 310, 1642.

4½ × 6¼ in.

Brit. Mus. Library, E. 141/18.

## 147.

THE RAT-TRAP: or, The Iesvites taken in their owne Net, &c.  
Discovered in this yeare of Jubilee, or Deliverance from the  
Romish faction; 1641.

Imprinted 1641.

[Nov. 21, 1640]

ON page 25 of this tract is a woodcut, which represents a Jesuit stabbing Justice Heywood in Westminster Hall. This was done Nov. 21, 1640. The text of this tract thus describes the event: "Now to descend so low as the Raigne of our Sovereigne Lord King *Charles*, even but yesterday, since the beginning of this now hopefull Parliament, one *John James*, a *Kentish* man, a Iesuiticall Romist, thinking now by a pretended madnesse to colour his notorious mischief; in *Westminster-hall*, in the very face of the Iudiciall Courts, with a rusty dagger, stabbed Iustice *Heywood*, as he was going to the parliament house to deliver up a catalog of divers papists and Iesuits names which inhabited in and about *Westminster*, who being commanded, and according to his office, to give notice thereof, for the good of his king and Country, was violently (as I sayd before) assaulted and stabbed in the side, thinking to have deprived him of his life, which, God be thanked, proved otherwise, and this was by the Iesuiticall faction held a meritorious act."

The woodcut represents Westminster Hall, with the old wooden staircase which formerly led to the Courts of Justice at the end and opposite the door. A gentleman strikes another with a dagger; an attendant seizes a person, who appears to be a companion of the first; two soldiers with halberts and a man (lawyer?) in a long gown are on our left of the design and spectators of the event. This woodcut was again used for "An Exact and true Relation of the late Plots," 649. m. 9., "Bagford Ballads," vol. i. p. 40.

$3\frac{3}{4} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, 100, a. 48.

## 148.

ARCHBISHOP LAUD FIRING A CANNON.

[By W. Hollar]

[Dec. 16, 1640]

THE archbishop stands on our left, firing a cannon towards the right: the ball, marked "*oath*," flies through the smoke: the gun bursts in the middle, at the trunnions, and its pieces fly near those persons who stand near the gunner; of these, three stand on each side of the cannon. Those nearer to the spectator are bishops, of whom the nearest, who has his back towards us, so that his face is not seen, may be meant for Matthew Wren, Bishop of Ely; see "The Wrens Nest Defild," Dec. 30, 1641, No. 222, 1641; "Wrens Anatomy," &c., Dec. 30, 1641, No. 223, 1641; and "Newes from Ipswich," Dec. 30, 1641, No. 224, 1641. The next, being a very old man, is probably Thomas Morton, Bishop of Durham, see "The Bishops Last Good Night," Dec. 30, 1641, No. 220, 1641. The third figure was probably intended for John Williams, Archbishop of York, see "Portrait of John Williams," &c. 1642, No. 340, 1642.

The three figures on the other side are described by Granger ("A Biographical History of England," 1824, vol. ii. p. 332) as representing Prynne, Bastwick, and Burton, which, however, can hardly be correct; they bear no resemblance to those personages, nor can the circumstances of their standing by the side of the exploding cannon, and being endangered by fragments flying from it, be accepted as referring to them.

The subject doubtless refers to the "Canons and Institutions Ecclesiastical,"

which Laud procured to be made and established in Convocation, May 6, 1640. The ball marked "oath" hints at the oath which he devised, and which was called "The Etectera Oath." Both of these subjects were referred to in the fifth Article which was produced by Pym (see his "Speech," 4103, d.) against the Archbishop at his trial. See Wharton's "The History of the Troubles and Tryal of William Laud," pp. 80, 81, 280, 281, chapter xix. 1695.

On the 16th of December, 1640, the House of Commons resolved that the clergy had no power to make canons to bind either clergy or laity; that the canons made at the convocation of May 6th in this year were illegal, and tended to faction and sedition; condemned the subsidies which had been granted by the convocation, and framed a Bill for fining all who sat in that assembly.

See Parthey's "Wen. Hollar," No. 482.

$8\frac{1}{4} \times 4\frac{7}{8}$  in.

## 149.

"READER, HERE YOU'L PLAINLY SEE JUDGEMENT PERVERTED BY THESE THREE, A PRIEST, A JUDGE, A PATENTEE. Written by Thomas Heywood."

*Printed in the happy yeere of Grace, 1641.*

[Dec. 18, 1640]

ON the title-page of a pamphlet, which is styled as above, is a woodcut containing portraits: (1.) of Laud in canonicals, with his moustaches turned up; (2.) of Sir Robert Berkley in his robes as judge, a square cap on his head, his hands open and in front of his body; (3.) of Alderman Abel, with a barrel under his arm, hat on his head, short cloak and ruff, evidently adapted from Hollar's portrait, see "Portrait of Alderman Abel," No. 255, 1641, also the woodcut in front of "A Dialogue or accidental Discourse," &c., No. 256, 1641.

The copy of the above-named tract, E. 171/2, has been deprived of its title-page and accompanying woodcut; the latter was re-engraved, and both were reprinted, the pamphlet being very scarce. See 79, c. 27, "Heywood, Thomas," with the above title. The woodcut is described here from this copy.

The text, which remains in E. 171/2, begins with the heading, "Bishops, Iudges, Monopolists," and an account of "Bishops" condemning those who—

"Would make the Miter level with the Crowne."

With references to the Arminians "preaching in the Romish Dialect"—

"New Cannons, Oathes and Altars, bending low,  
To where, in time the Images must grow."

Altering the "Scottish Service booke," "not sparing the Priest, Lawyer, nor Physitian," *i.e.* Prynne, Burton, and Bastwick; see "Laud dining," &c. June 30, 1637, No. 136, 1637; and, further, denouncing the "Clergy Courts." A second section is styled "Of Judges," and accuses them of corruption.

"May it bee,  
That in these times we any Iudge shall see  
Who on the Bench being seated as a god,  
Should be call'd thence, and beat with a Blacke Rod?"

This refers to the arrest of Sir Robert Berkley, one of the judges of the King's Bench, who, on account of his resolution regarding ship-money, was impeached by the House of Commons for high treason, and taken by the Usher of the Black Rod from the bench of his Court in Westminster Hall, Feb. 14, 1641. He had

been compelled to find bail, Dec. 22, 1640. See E. 164/5. The verses continue :—

“ Nor wonder is 't; when some as grave and great,  
Have in the same a like Judiciall Seat,  
(Only to give his wit some vaine applause)  
Jested and jeer'd a poore man from his Cause.  
But O you Judges, that your selves forget,  
And in the high seat of the Scornfull sit;  
Who with the wicked have gon hand in hand,  
You in the future judgement shall not stand.”

Further, there is reference to John, Lord Finch of Fordwich as a “base Recorder;” he had been Recorder of London, who—

“ When standing eminent in the Worlds broad eye,  
Then like a Finch to take his wings and fly,  
Leaving the Purse and the Broad Seale behind him,  
As had they bin meere toyes, and did not mind them.”

As to Finch's wings, see “Portrait of John, Lord Finch of Fordwich,” &c. (by Faithorne), Dec. 21, 1640, No. 152, 1640.

The third section of the text refers to “Monopolists,” “Projectors,” the monopolies, Alderman Abel, &c., thus :—

“ *Abel* and *Cain* were shepherds (the Text saies)  
But which is strange, turn'd Vintners in these days.  
The wicked *Caine* his brother *Abel* slew :  
Which in these brother Vintners proves not true.  
For unto this day, *Caine* keeps up his signe,  
But *Abel* lyes drownd in his *Medium Wine*.”

See “An Exact Legendary,” &c. 1641, No. 254, 1641.

$3\frac{5}{8} \times 3\frac{3}{4}$  in.

Brit. Mus. Library, 79, c. 27, and E. 171/2.

## 150.

“ FORTUNES TENNIS-BALL.”

“ A warning to all that are Nursers of Pride,” &c. Or, a Proviso for all those that are elevated, to take heed of falling, for Fortune spights more the mightie then the poore : According to the Poet : “ Qui cadit in terram non habet unde cadit.”

Printed Anno Dom. 1640.

[Dec. 18, 1640]

A TRACT with a woodcut on the title-page, which represents Fortune, as a nearly naked woman, sitting in a cedar tree, and overthrowing those who attempt to climb it; one of two men has fallen to the left on the ground, the other falls on the right: a third man still clings to the trunk.

On the back of the title-page are these lines.

“ On the Frontispiece.

“ See for the Frontispiece here a Cedar tree,  
Whereon sits Fortune in her Majestie.  
Those that presume t' aspire unto its top,  
She slilie gives the highest branch a lop,  
And topsie turvie they come tumbling down,  
As dazled with the brightnesse of her crown.  
You that look on the root, pray look no higher  
Then its true motto, Cease too high t' aspire.”

The text, which refers to the downfall of Laud and the bishops, begins thus:—

“Pride that aspiring girle, whose soaring minde  
 Flyes swifter then the ayre or Easterne wind,  
 Hath got a downfall, when she thought to fly,  
 Time held her tresses, pulld her back, her eye  
 Which still was fixt upon the highest spheere,  
 Is, taught now to look lower, and her eare  
 Set to a lower key, her loftie front  
 Must be new Christned in afflictions font.”

The poem concludes with anticipatory epitaphs “On a nobleman” (? Lord Cottington), “On a gentleman” (Lord Strafford), “On our great Bishop” (Laud), “On a Judge” (Lord Finch of Fordwich, Keeper and Lord Chief Justice of the Common Pleas), and “On a Courtier.” See “Magna Britannia Divisa,” July 23, 1637, No. 143, 1637, and “Times Alteration,” Jan. 8, 1641, No. 162, 1641.

This pamphlet was probably published about the date of the impeachment of Laud, for whose execution on Tower Hill a hope is expressed (p. 3), by Denzil Holles, Dec. 18, 1640: Lord Cottington resigned his office as Master of the Wards, May 17, 1641; Lord Strafford was beheaded May 12, 1641; Lord Finch fled to Holland Dec. 21, 1640.

3 × 2½ in.

Brit. Mus. Library, E. 160/5.

## 151.

“OLD NEWES NEWLY REVIVED: or, The discovery of all occurrences happened since the beginning of the Parliament: As, the confusion of Patents, the Deputies death, Canterburies imprisonment, Secretary Windebank, L. Finch, Doctor Roane, Sir John Sucklin and his associates flight, the fall of Wines, the desolation of Doctors Commons, the misery of the Papists, Judge Barckleyes imprisonment, and the ruine of Alderman Abels Monopoly. Most exactly compiled in a short discourse between Mr. Inquisitive, a cuntry Gentleman, and Master Intelligencer, a Newsmonger.”

Printed in the yeare 1641.

[Dec. 21, 1640]

A TRACT with a woodcut on the title-page, which represents “Intelli”[gencer] and “Inquisitive” standing together, surrounded by representations of “Lambeth Faire,” “Wine Office,” “Doctors Commons,” “Deputies Ghost,” “Laud and Barkley” in “Lo. Tower,” “Consp. Ship,” “Fly Finch,” “Wren Winde ore the Banke,” and “Run Roan.”

For “Lambeth Faire” see “Lambeth Faire,” Dec. 30, 1641, No. 219, 1641. The illustration here shows two bishops seated as in stalls at a fair and selling wares, as they are described in the text of that pamphlet. The “Wine Office” represents the church of St. Mary, Aldermar<sup>1</sup>y, London, in the yard of which the offices of Alderman Abel and other wine-patentees were situated; the bell hanging in the tower refers to the rebus so often formed on the Alderman’s name; he stands close to the church in his large ruff (see “Times Alteration,”

<sup>1</sup> The church of St. Mary, Aldermar<sup>y</sup>, Bow Lane, Watling Street, was burnt in 1666; rebuilt, as at present, by Wren, after the design of the ancient edifice which is here referred to.



Jan. 8, 1641, No. 162, 1641), and long official gown; likewise his cousin R. Kilvert, who wears the broad falling collar, doublet, and steeple hat, which distinguish him (see "The Copie of a Letter sent from The Roaring Boyes," &c., No. 259, 1641, and "A Dialogue or accidental discourse Betwixt Alderman Abell and Richard Kilvert," &c., No. 256, 1641. Kilvert holds in one hand a goblet, probably containing the "Medium" wine so often referred to in these pamphlets (see "An Exact Legendary," etc., No. 254, 1641); wine tubs are piled near the figures of Abel and his cousin. The letters "A. B. C. L." refer to Laud, *i. e.* Arch Bishop of Canterbury, Laud.

"Doctors Commons," in the lower right-hand corner of the woodcut, gives the arched door or portal of a church, and doubtless refers to the church of St. Mary le Bow (*arcubus*), where the Court of Arches was held, and from which the popular title of that tribunal was derived. A man, holding a paper to which three seals are pendent, stands in this porch. "Inquisitive" and "Intelligencer," in civil costumes of the period, stand next; the latter points to the "Deputies Ghost" (that of the Earl of Strafford) which, wearing a shroud, rises from a grave. In the lower left-hand corner is "*Lo*[ndon] *Tower*," at a window of which "*Laud and Barkley*" appear as they were incarcerated at this time, (see "Reader, Here you'l plainly see," &c., Dec. 18, 1640, No. 149, 1640). "Consp[irator's] Ship" represents a ship sailing from the land, and probably refers to the vessels which were said to have been prepared for use in "Billingsley's Plot" (see "A Conspiracy Discovered," &c., June 17, 1641, No. 199, 1641), for the escape of Strafford, or, if not so, to the flight of Sir John Suckling and his friends; thus three men (Percy, Jermyn and Crofts), appear approaching the shore by means of a path (see "Times Alteration," and "The Sucklington Faction," 1641, Nos. 162 and 268, 1641). At the top of the woodcut appear "Fly Finch," *i. e.* Lord Finch of Fordwich, with wings flying, (see "Portrait of John Lord Finch," &c., Dec. 21, 1640, No. 152, 1640), "Wren," as a little bird flying, *i. e.* Bishop Wren (see "Wren's Anatomy," Dec. 30, 1641, No. 223, 1641), "Winde[bank] ore the Banke," *i. e.* Secretary Windebank, flying with a heavy purse in his hand. "Run Roan," *i. e.* Dr.-Roan on horseback galloping (see "Times Alteration," "The Spirituall Courts Epitomized," June 26, 1641, Nos. 162 and 201, 1641, and "A Letter from Rhoan in France," June 28, 1641, No. 205, 1641).

The text of the pamphlet is in the form of a dialogue, giving the histories of the patents for cards, dice, pins, soap, leather, and wine. See "The Patentee," 1641, No. 264, 1641; "An Exact Legendary, &c.," referring to the beheading of Strafford, May 12, 1641, and to "Young Gregory," *i. e.* Brandon, (see "A Dialogue or, a Dispute between the late Hangman and Death," June 20, 1649, No. 762, 1649), as the executioner; thus, of Brandon, the discourse is:—

"*Inquis.* What, he that had the reversion of his fathers place, the young Soule-sender, hee that fild the Dungmans Cart with Dogges which he had headed, the better to enable him to effect the reall matter, why is he so famous?"

*Intelligencer* replies that Brandon had had the glory of the "death of him that shakt three Kingdomes," *i. e.* the Earl of Strafford. There are references to Laud, who would "blow up the little Levite that writ *Lambeth Faire*" (see "*Lambeth Faire*"), and to Sir John Lamb (Dr. Lamb, see "The Spirituall Courts Epitomized"); to Windebank, Sir John Suckling and Lord Finch (see "Times Alteration"), the second as a writer of plays and colonel of horse; and on account of his wearing a coat of mail which might have kept out the rapier of Sir John Digby at the Playhouse, to Judge (Sir Robert) Berkley, Sir William Davenant—"the Queenes poet," and Doctor Roane: to the former two as "keeping their chambers;" to the last as having fled the kingdom (see "A Letter from Rhoan in France.") Finally references are made to the downfall of the Court of High Commission and the reduction of the price of wine. The speakers adjourn to the tavern and drink the health of the Parliament.

## 152.

PORTRAIT OF JOHN, LORD FINCH OF FORDWICH, Lord Keeper  
of the Great Seal, with a finch's wings at the back of his  
head, displayed.

[By Faithorne.]

[Dec. 21, 1640]

THIS print is by Faithorne, and was executed with reference to the flight to France of Lord Finch, Dec. 21, 1640, in order to avoid the inquiries of the Long Parliament, then just assembled. See "Times Alteration," Jan. 8, 1641, No. 162, 1641; "Portraits of John, Lord Finch of Fordwich, and Archbishop Laud," Jan. 8, 1641, No. 161, 1641; "The Dainty Damsels Dream," Jan. 8, 1641? No. 164, 1641; "The Clothiers Delight," 1660? No. 993, 1660; "A Tragical Ballad," &c., 1660? No. 995, 1660; No. 3 in "The Lovers mad fits and fancies," 1660? No. 994, 1660; "Portraits of John Lord Finch, and Secretary Windebank," No. 159, Jan. 8, 1641. Inscribed "*John Finch, sometime Lord Keeper of the Great Seale.*"

Oval,  $2\frac{7}{8} \times 2\frac{1}{4}$  in.

## 153.

THE FRONTISPIECE TO WAT'S TRANSLATION OF BACON'S  
"ADVANCEMENT OF LEARNING."  
"Instar. Mag. P. I."

Oxford. Printed by Leon: Lichfield, Printer to the University, for Rob Young,  
& Ed: Forrest. 1640. W. Marshall sculpsit. [1640]

TITLE inscribed upon drapery suspended from the tops of two obelisks, "*Of the Advancement and Proficience of Learning or the Partitions of Science, ix Bookes. Written in Latin by the most Eminent, Illustrious & Famous Lord Francis Bacon Baron of Verulam Vicount St. Alban Counsilour of Estate and Lord Chancellor of England. Interpreted by Gilbert Wats.*" A ship in full sail; under it, "*Multi pertransibunt & augetibitur Scientia.*"

One obelisk, inscribed "*Oxonium*," has on its base a triangle, on the sides of which is, "*Philosophia, Historia, Poesis*"; and, within, "*Ratio, Memoria, Imaginatio.*" On the cornice, "*Scientiæ.*" On it are three volumes: (1.) "*Partit. Scientiarũ*;" (2.) "*Novũ Organum*;" (3.) "*Hist: Naturalis*;" upon these another pedestal decorated with the arms of Oxford, and on its cornice, "*Moniti.*" The other obelisk, "*Cantabrigia*," has on its triangle, "*Divina Naturalis, Hæmana, Deus, Natura, Homo*;" on the cornice, "*Philosophiæ.*" The three books are, (4.) "*Scala Intellectus*;" (5.) "*Anticipia: Philosophiæ, 2ª*;" (6.) "*Phia. 2<sup>daca</sup> Scientia Activa.*" On the upper pedestal, the arms of Cambridge, and on its cornice, "*Meliora*," On the base of each obelisk stands an owl, holding a lighted torch. Above the obelisks are two globes, "*Munus Visibilis*," and "*Mundus Intellectualis*," from which issue two hands in union, above which is "*Ratione et Experientia foederantur.*" Under them are the sun and moon.

The construction of this print seems to have been suggested by "The Emanation of Sciences, from the Intellectuale Faculties of Memory, Imagination, Reason," prefixed to the work.

$5\frac{1}{4} \times 9\frac{1}{2}$  in.

## 154.

“NEC ERUBUIT SILVAS HABITARE CAMÆNA.” *Virg. Ecl.*

By T B (Bates) for H. Mosley at the Princes Armes in St. Paules Churchyard.  
1640. M. Merian, Jun. [1640]

A TREE, at the foot of which an old man is watering a plant, and a younger person planting a tree; over their heads is written, “*Neque is qui rigat,*” “*Neque is qui plantat est aliquid.*” Above the tree is the irradiated name of Jehovah, and “*Sed Deus qui dat incrementum.* 1 *Corint. 3.*”

$5\frac{1}{2} \times 5$  in.

## 155.

THE QUAKERS MEETING. Fronti Nulla Fides. Quakers Vergadering. (No. 1.)

*Egbertus Heemskerck Pinxit Londini. Carolus Allard Fecit et Excudit Amstelodami.*

[This print has been ascribed to Hollar.] [1640?]

This print represents a woman in a high steeple-hat, pinner and apron, standing on a barrel-head in a kitchen, and preaching to many men and women, who stand and sit around; behind her, on our right, is an open cupboard in the wall, in which are three cats, two of these snarl at the preacher. On same side are two dogs, one of them is defiling the dress of a woman, who stands with her hands under her apron. On the extreme right is the group referred to in the following verses.

In the margin below are these lines:—

“Woman in Public Speaks not, St. Paul sayd,  
Yeelding respective silence to her Head;  
Shee on th’ Barrels head rais’d, yet Nulls this Right;  
Raves darkly, & cries, Ah Freinds Mind the Light;  
They Mind it sure; for see as fast asleep,  
Theyr eyes quite clos’d; others as at Bo-peep.  
In the mean while look where a Female stands  
As Modestie her self, with un-seen hands,  
Silently consenting to all as true;  
Gives th’ next hee-saint a Fellow-feeling too.  
————— Quis non vicus Abundat  
Tristibus obscoenis —————.”

On the lower margin are also the title and ten lines in Dutch.

See “The Quakers Meeting,” Nos. 2 and 3, 1640?, Nos. 156 and 157, 1640. Parthey describes other copies of this subject, with differing inscriptions.

See Parthey’s “Wen Hollar,” No. 232.

$19\frac{7}{8} \times 14\frac{1}{4}$  in.

## 156.

THE QUAKERS MEETING. (No. 2.)

*Egbert  invent: Arthur Tailer Excudit: Londini.* [1640?]

This is a copy, reversed, from the print, ascribed to Hollar “The Quakers Meeting. Fronti Nulla Fides. Quakers Vergadering,” No. 1, 1640?, No. 155, 1640. The title is above the print; below are the following verses:—

When wemen doe hold forth, tis reason men,  
stand up for them, and doe the like again.  
They talk of light within, and doe invite,  
You to make tryall, wether false or right.

With seeming Zeale her eyes and hands she straynes,  
and bawling voyce, that rends the hearers braynes.  
They Eco lyke with dolefull tones retrnrne,  
lyke croaking toads or damned souls yt Burne.

And what the spirit doth comand, they say,  
Must be obeyed, and that without delay  
Thowh neare so ill, it doth appear in hew,  
and playnly false, yet you must hold it true.

By yea and nay, they many more doe cheate  
then others can, that often Oathis repeate  
Examples we have had of late so playne  
Yet fooles we are, we trade with them again.

FREINDS AS THEY TERM THEMSELVES, ARE METT YOU SEE  
NO SINN IN THEM IS FOWND THEY DOE AGREE.  
BUT IN A FEMALE FREIND THERE MAY BE FOWND  
THE GREATEST ILL IF THAT SHE PROUE UNSOUND.

$17\frac{1}{4} \times 14\frac{3}{8}$  in.

157.

### THE QUAKERS MEETING. (No. 3.)

[Ascribed to Marcellus Laroon.]

[1640 ?]

THIS print represents a woman in a steeple-crowned hat, standing on a barrel, preaching to many men and women, who sit and stand round in different attitudes; three listen from a gallery behind and above the speaker; three others stand about the top of a staircase on the left; one is seated on a chair immediately below the preacher, and apparently sleeps; another, who sits with upraised hands and open mouth, occupies a bench on the right. Between this figure and that of the preacher sits a woman, whose costume and features indicate that she belongs to a somewhat higher station of life than that of her fellows here. The face of this person, which is evidently a portrait, is, in the impression of the print now in question, drawn with a pen in a very delicate and careful manner, and on a separate piece of paper, which has been inserted where space was made for it by removing the original head. A man and woman sit on the right of the last figure; on her left, four men and a woman stand. The inserted head is evidently intended as a personal satire upon some lady who was associated with the Society of Friends at the time it was executed.

Marcellus Laroon, to whom this print is ascribed, is reported to have been very successful in imitating the styles of other painters. He was a drapery-painter in the employment of Sir Godfrey Kneller, born in 1653, said to have died 1705.

See "The Quaker's Meeting," &c., 1640 ?, No. 155, 1640, which bears a general resemblance to this print.

$11\frac{3}{8} \times 13\frac{7}{8}$  in.

158.

### A QVAKER.

[R. Gaywood, sculpt.]

[1640 ?]

A YOUNG woman, in a steeple-crowned hat, half-length, standing, with her hands

clapsed, in the act of speaking, her eyes turned upwards; by her side stands the devil.

A label proceeds from her mouth inscribed :

*"Weake as you say we are, yett wee command,  
all flesh to fall, that doth against us stand.  
The light within us of such force is fownd,  
should satan come, twill lay him on the grownd."*

From the Devil's mouth also issues a label :

*"The Light they talke of keeps a heavy rout,  
ile search all corners, but ile find it out.  
By yea and nay she is a daring Girle,  
ile try a fall, or els I am a Churle."*

Below are these lines :

*"With face of brass, this woman that you see  
most Impudently doth afirm that shee.  
The mind of God, in all poynts, more doth know,  
then from the Sacred Scriptures, ere could flow.  
Presumptious wretch; it were more fitt that shee,  
at home should keepe, and mind hir housewifery.  
And if noe meanes to live on, woorke for bread,  
then idlye gossop with hir maget head."*

*"Their light within doth so prevayle  
it makes them hot about the tayle.  
Exsept a freind that poynt doth cleare,  
they could them selves in pecces teare."*

$5\frac{3}{4} \times 5\frac{3}{4}$  in.

## 159.

### PORTRAITS OF JOHN, LORD FINCH OF FORDWICH, LORD KEEPER OF THE GREAT SEAL, 1641, AND SECRETARY WINDEBANK, 1641. (No. I.)

[In the manner of Faithorne.]

[Jan. 8, 1641]

THESE are in ovals, and the originals of the woodcuts to "Times Alteration," Jan. 8, 1641, No. 162, 1641 (see also "Portrait of John, Lord Finch," Dec. 21, 1640, No. 152, 1640.) Above each head are two lines; over that of Lord Finch, who has finch's wings on his shoulders, is—

*"Help me (now) my Finches wings, yonder is such doings;"*

from his mouth proceeds "*Who thought of a Parliament.*" Above the head of Secretary Windebank, who has a pen behind his ear, is,—

*"Toe but a Windy-banke, and thou art out of their reach."*

The references of these verses and the emblems of the portraits (wings to that of the former, and the pen behind the ear of the latter) are to the flight of both persons to France from the power of the Long Parliament, 1641. There is a curious indication of the commonly received sarcasms which these emblems express in "The Stage-Players Complaint," Jan. 8, 1641 (see No. 163, 1641), which consists of a dialogue between Cane, of the Fortune Theatre, and Reed, of the Blackfriars Theatre, discussing the sadness of their affairs at the time in

question; the one says,—“Oh the times, when my tongue have ranne so fast upon the scænes, as a Windebankes pen over the ocean.” The other rejoins,—“Oh the times, when my heeles have capoured over the Stage as light as a Finches Feather.” From the references and the repeating of the pen behind the ear of Windebank, he is supposed in the broadside to have arrived in France before Lord Finch, and that in the hurry of his departure he forgot to remove his pen from behind his ear. (See “Cornu-copia,” &c. No. 339, 1642.)

Size of the ovals,  $2\frac{1}{8} \times 2\frac{7}{8}$  in.

## 160.

PORTRAITS OF JOHN LORD FINCH OF FORDWICH, AND SECRETARY WINDEBANK. (No. 2.) [Jan. 8, 1641]

FAC-SIMILES by Thane of the originals, which are executed in the manner of Faithorne; (see the same title and date (No. 1), No. 159, 1641). In the original the cap of Lord Finch is nearly black, whereas, in the copy, the hatching is readily distinguishable; also, in the original, the line which incloses the bust of Windebank is clearly and firmly drawn, without a break or lap; in the copy this line wavers a little, and shows a lap at the highest point of the oval.

There is an impression of the portrait of Windebank with the name “Sir Francis Windebank” engraved below the oval.

It is worth noting here that there are several satirical portraits of Lord Finch and Sir Francis Windebank. 1. of Lord Finch, upright, to the waist, without the hands, by Faithorne, is described here as “Portrait of John, Lord Finch, &c., with a finch’s wings at the back of his head, displayed,” Dec. 21, 1640, No. 152, 1640. 2. “Portraits of John, Lord Finch, and Secretary Windebank, in the manner of Faithorne,” Jan. 8, 1641, No. 159, 1641. In these the former is in the act of flying, with a finch’s wings issuing from his shoulders; the latter with a pen behind his ear. 3. Woodcut copies of No. 2, prefixed to the broadside, entitled, “Times Alteration,” Jan. 8, 1641, No. 162, 1641. 4. The portrait of Lord Finch from the last which was used for the broadside, which is described here under “Portraits of John, Lord Finch of Fordwich, and Archbishop Laud,” Jan. 8, 1641, No. 161, 1641. 5. The portrait of Lord Finch from the same, as a Cupid in “The dainty Dumsels Dream,” Jan. 8, 1641, No. 164, 1641, which was probably published at a much later date. The wings were next removed from the block, and it served to decorate “The Clothiers Delight,” a ballad of 1660?, No. 993, 1660, and “A Tragical Ballad,” &c., 1660?, No. 995, 1660. “The Lovers mad fits and fancies,” 1660?, No. 994, 1660, presented the fugitive statesman as a lunatic lover.

$2\frac{1}{8} \times 2\frac{7}{8}$  in.

## 161.

PORTRAITS OF JOHN, LORD FINCH OF FORDWICH, AND ARCHBISHOP LAUD. [Jan. 8, 1641]

“On Wings of Feare,  
Finch flies away.  
Alas Poor Will,  
Hee’s forc’d to stay.”

A BROADSIDE, with four woodcuts. At the head of this broadside is (1), the same woodcut as that which was used as No. 1, a portrait of John, Lord Finch of Fordwich, in “Times Alteration,” Jan. 8, 1641, No. 162, 1641. For the original,

see "Portraits of John, Lord Finch," &c., No. 1, Jan. 8, 1641, No. 159, 1641. See No. 1, in "The Dainty Damsels Dream," same date, No. 164, 1641, where the portrait does duty for a Cupid. No. 3, in "The Clothiers Delight," 1660?, No. 993, 1660, shows it without the wings. Also "A Tragical Ballad," &c., 1660?, No. 995, 1660, where it is No. 1; and No. 3, in "The Lovers mad fits and fancies," &c., 1660?, No. 994, 1660. Also (2), the same portrait of Archbishop Laud, which was used for "Bishop Wrens Petition," March 1, 1641, No. 169, 1641. "The Bishops Potion," same date, No. 177, 1641, and "The late Will and Testament of the Doctors Commons," June 26, 1641, No. 200, 1641. (3), which is evidently a German work, represents a priest elevating the Host, and four men kneeling at an altar. (4) A man hanging from a gallows, on the cross-beam of which is a little figure of the executioner; a guard holding a halbert faces the gallows; behind the guard are a spear and halbert. This woodcut was used for No. 3, in "The godly end, and wofull Lamentation of one Iohn Stevens," &c., March 7, 1633, No. 129, 1633; No. 3, in "A lamentable new Ditty," &c., 1641?, No. 293, 1641; "The wofull Lamentation of William Purcas," &c., 1641?, No. 298, 1641.

Near No. 1 is—

"One paire of legges is worth two paire of hands,  
Whirre."

Near No 2 is—

"Ide try the conclusion, were I out of these bands.  
Heigh-ho."

Under No. 3 is—

"He that in England thus desires to doe,  
Must swing-am, swang-am, thus, a turne or two.  
And if that cure not his ambitious hope,  
Let me be next that capers in a rope.  
Be warn'd by him who thus hath crackt his credit.  
Tis true,  
Qui antea non caveat post dolebit."

At the side of No. 3 is—

"No mass, no mass will we allow."

At the side of No. 4—

"To keepe it downe, w' ave ropes enow."

Under Nos. 1 and 2 is this ballad—

1.

"Reader I know thou canst not choose but smile,  
To see a Bishop tide thus to a ring?  
Yea, such a Princely prelate, that ere-while,  
Could three at once in *Limbo patrum* fling;<sup>1</sup>  
Suspend by hundreds where his worship pleas'd,<sup>2</sup>  
And them that preach'd too oft; by silence eas'd.

2.

Made Lawes and Canons, like a King (at least)<sup>3</sup>  
Devis'd new oaths; forc'd men to sweare to lies?  
Advanc'd his Lordly power 'bove all the rest;  
And then our Lazie Priests began to rise?

<sup>1</sup> Prynne, Burton, and Bastwick.

<sup>2</sup> Refers to the ministers who were suspended or silenced by Laud.

<sup>3</sup> See "Archbishop Laud firing a Cannon." Dec. 16, 1640, No. 148, 1640.

But painfull Ministers, which plide their place  
With diligence; went downe the wind apace.

## 3.

Our honest round-heads to, then went to racke,  
The holy sisters into corners fled;  
Coblers and Weavers preacht in Tubs; for lacke<sup>1</sup>  
Of better Pulpits; with a Sack instead  
Of Pulpit-cloth, hung round in decent wise,  
All which the spirit did for their good devise.

## 4.

Barnes, Cellers, Cole holes, were their meeting-places,<sup>2</sup>  
So sorely were these babes of Christ abus'd,  
Where he that most Church-government disgraces  
Is most esteem'd, and with most reverence us'd.  
It being their sole intent religiously  
To rattle against the Bishops dignity.

## 5.

Brother, saies one, what doe you thinke, I pray  
Of these proud Prelates, which so lofty are?  
Truly, saies he, meere Antichrists are they.  
Thus as they parle, before they be aware,  
Perhaps a Pursivant slips in behind,  
And makes 'em runne like hares before the wind.

## 6.

Downe tumbles parson prick-eares, chaire and all,  
Making a noise, which frightens all the rest.  
Here two or three stand quivering close to th' wall.  
There halfe a score lie cram'd up in a chest,  
And though the Candles all extinguisht were,  
A blind man easily might have smelt their feare.

## 7.

Thus still the Bishop kept the Brownists short,  
And oftentimes was catcht beyond his bounds;  
But if he were what man durst tax him for't?  
His very breath the silly wretch confounds:  
Hee quel'd 'em all; to no man hee'd show favour;  
But now hee's bound (yee see) to's good behaviour.

---

<sup>1</sup> See "The Sermon and Prophecie of Mr. James Hvnt," &c. Oct. 9, 1641, No. 206, 1641; "New Preachers, New," Dec. 19, 1641, No. 211, 1641; "A Swarme of Sectaries, and Schismatiques," &c. 1641, No. 251, 1641; "The Brownists Conventicle," 1641, No. 246, 1641; "A Dialogue betwene Sacke and Six," 1641, No. 244, 1641; "These Trades-men," &c. "April 26," 1647, No. 678, 1647. The last refers to many illustrations of the opinions and conduct of these sectaries.

<sup>2</sup> See "A Nest of Serpents Discovered," 1641, No. 248, 1641; "Love one Another, a Tvb Lectvre," "Jan. 23," 1643, No. 357, 1643; "A Sermon Preached," &c. "March 4," 1643, No. 363, 1643; "The Ranters Religion," "Dec. 11," 1650, No. 781, 1650.



## 8.

A yeere a gone 'tad been a hanging matter ;  
 T'ave writ (nay spoke) a word 'gainst little Will ;  
 But now the times are chang'd, men scorne to flatter :  
 So much the worse for Cantvrbvry still,  
     For if that truth once come to rule the roast,  
     No mar'le to see him tide up to a post.

## 9.

His high-Commission kept us once in awe ;  
 There men paid fees before they knew for what.  
 Honest *Lambe* and *Ducke*<sup>1</sup> could make it good by law,  
 To squeeze mens purses, when they look't too fat.  
     But now your Master's catch't, run *Lamb* fly *Duck* ;  
     See, see, his Court's pul'd down, and hee's chain'd up.

## 10.

By wicked counsels, faine he would have set  
 The Scots and us together by the eares ;  
 A Patriarks place, the Levite long'd to get,  
 To sit bith' Pope, in one of *Peters* chaires.  
     And having dranke so deepe of Babels cup,  
     Was it not time d'ee thinke to chaine him up ?

## 11.

'Twas time, 'twas time ; this is the generall cry ;  
 And who alas can swim against the streame ?  
 His corner Cap, me thinkes stands all awry ;  
 His sleeves have lost both whitenesse and esteeme :  
     All's former honour vanish'd, he displac'd,  
     Thus is his grace, for want of grace, disgrac'd.

## 12.

But stay, what Bird's that, flies away so fast ?  
 O, tis a Goldfinch<sup>2</sup> ; let him goe I pray,  
 Something has frighted him, he makes such hast,  
 Perhaps some snare was layd to take away  
     His life ; if so, wisely he did to flie  
     On wings of safety, danger being so nigh.

## 13.

'Tis thought he was a good Astronomer ;  
 And did a storme fast coming on foreseee :  
 Which made him, when the clouds began to appeare,  
 Into another place for shelter flee.  
     O subtill *Finch*, 'tis well he scaped is,  
     His singing else had bene quite spoild ere this.

## 14.

But here's the spight ; one sheep breaks thorow th' hedge  
 And makes a gap, to let out all the rest :

<sup>1</sup> Sir John (Dr.) Lamb and Dr. Duck. See "Times Alteration," Jan. 8, 1641, No. 162, 1641 ; "The Spirituall Courts Epitomized," June 26, 1641 ; "Old Newes newly Revived," Dec. 21, 1640, No. 201, 1640.

<sup>2</sup> John, Lord Finch of Fordwich, in "Old Newes newly Revived," Dec. 21, 1640, No. 151, 1640. Windebank appears flying away with a purse.

*Finch* flowne, our other birds grew quickly fledge;  
 And all that could flie, thought that way the best.  
 The *Finch* indeed lost more than all that fled,  
 But who'd not part with's purse, to save his head.

## 15.

Oh, had the Bishop beene as wise as he,  
 He might have found a way to cure his care.  
 Now sure he vexes, frets, and fumes to see  
 How like a wretch he lies in sorrowes snare.  
 And how his running friends eschew'd the danger,  
 Whilst he stands tide up like *Asse* to th' manger.

## 16.

For this fine *Finch* my Lord tooke great delight,  
 Ere now they've sung harmonious notes together.  
 But sunshine daies are clouded oft ere night  
 So theirs; and now none cares a pin for either:  
 Thus I conclude and pity 'tis I say,  
 Though one be tyed that th' others flowne away.

- <sup>1</sup> I.C.V.B. poore CANTERVRY  
 in a tottering state:  
<sup>2</sup> A.P.O.P. you sought to be, now tis too late.  
<sup>3</sup> R.V.Y.Y. before their eyes  
 that are among you.  
<sup>4</sup> V.R.A.K. if that you say  
 that they will wrong you.  
<sup>5</sup> S.C.O.T. some say was he  
 which brought all this to light.  
<sup>6</sup> I.C.V.R. in some great feare  
 your Lawne sleeves are not white.  
<sup>7</sup> G.R.E.G. swears certainly  
 that he shall have the Miter.  
<sup>8</sup> H.E.A.D. and all for me,  
 but you will fall the lighter.

## FINIS."

1.— $2\frac{3}{8}$  ×  $2\frac{7}{8}$  in.

2.— $2\frac{3}{8}$  × 3 in.

3.— $2\frac{5}{8}$  ×  $2\frac{1}{2}$  in.

4.— $2\frac{5}{8}$  ×  $2\frac{7}{8}$  in.

Brit. Mus. Library, C. 20. f. "Poetical Broad-sides,"  
 p. 239.

<sup>1</sup> I.C.V.B. *i. e.* I see you be.

<sup>2</sup> A.P.O.P. *i. e.* A Pope.

<sup>3</sup> R.V.Y.Y. *i. e.* Are you wise.

<sup>4</sup> V.R.A.K. *i. e.* You are a ———.

<sup>5</sup> S.C.O.T. *i. e.* Thomas Scott, English minister at Utrecht, who wrote "Vox Populi, or Newes from Spayne," 1620. See "Portrait of Count Gondomar, or the Second Part of Vox Populi," &c. 1620, No. 88, 1620; "Portraits of Jesuits and Priests," 1620, No. 86, 1620; "The Spanishe Parliament," 1620, No. 85, 1620, and "England and Ireland's Sad Theater," &c. Jan. 10, 1645, No. 416, 1645.

<sup>6</sup> I.C.V.R. *i. e.* I see you arc.

<sup>7</sup> G.R.E.G. This refers to Gregory Brandon, the hangman. See "Old Newes

## 162.

TIMES ALTERATION, or a Dialogue between my Lord Finch and Secretary Windebancke; at their Meeting in France, the eight of Ian. 1641. Brought up to Billingsgate the next Spring tyde following. [Jan. 8, 1641]

THIS is the title of a broadside which exhibits, over the "Dialogue," two portraits of the speakers inclosed by oval frames. That of Lord Finch (see No. 159, 1641) has a pointed beard, skull-cap, and finch's wings displayed, as if in the act of flying. The latter allusion points to the flight of his lordship to France when about to be impeached by the Long Parliament. It was Finch who recommended the imposition of "Ship-Money." Beneath is written:—

"That I have wrong'd the Land, I now repent,  
But who the Divell thought o' th Parliament?"

This portrait was likewise used for No. 1 in "Portraits of John, Lord Finch of Fordwich, and Archbishop Laud," Jan. 8, 1641, No. 161, 1641; "The Dainty Damsels Dream," Jan. 8, 1641?, No. 164, 1641; "The Clothiers Delight," 1660?, No. 993, 1660; "A Tragical Ballad," &c., 1660?, No. 995, 1660; No. 3 in "The Lovers mad fits and fancies," &c., 1660?, No. 994, 1660. The second portrait is in profile, looking to the left, with a pen projecting from the right ear; beneath is,—

"Beware you false Traytors, that are left behind  
T'is best for you to sayle by Windebank's wind."

Of John, Lord Finch of Fordwich, Keeper of the Great Seal, 1640, there is a portrait by Faithorne, see the title, Dec. 21, 1640, No. 152, 1640, also with finch's wings; in the latter case they are placed at the back of his head. Sir John Finch was Speaker of the House of Commons from 1628 until the dissolution of that Parliament. It was he whom Denzil Hollis and Benjamin Valentine held, March 2, 1629, in the chair of the House while the members passed their famous Protest. He added the sentence of branding Prynne to those punishments which were previously awarded. See "The Lord Finch his Speech in the House of Commons," E. 196/23. Secretary Windebank fled Dec. 4, 1640; the Earl of Strafford had been impeached on the 25th of the preceding month.

In the Dialogue is a reference to "Alderman Medium, the great Grape sucker" (see "An Exact Legendary," &c., 1641, No. 254, 1641) and "his great adversary the politicke solicitor;" also to "Witty Sir John" (Suckling, see "The Sucklington Faction," No. 268, 1641) "and some others of the rhyming crew." The former is said to have had to do with a "troop of horse," doubtless that troop which is often referred to in accounts of the witty knight, who died at Dieppe, where he fled from the Parliament, May 7, 1641, not long after this broadside was published. There are likewise references to Drs. Lamb and Duck, "Duck's wings will be pluckt, and Lambe begins to be out of season." See "A Prognos-

---

newly Revived," Dec. 21, 1640, No. 151, 1640; "The Organs Echo," March 1, 1641, No. 185, 1641; "A Dialogue, or A Dispute between the late Hangman and Death," June 20, 1649, No. 762, 1649; "Canterburies Will, 1641, E. 156, p. 5; "The Last Will and Testament of Richard Brandon, Esq.," June 20, 1649, No. 760, 1649; "The Confession of Richard Brandon," June 20, 1649, No. 761, 1649.

<sup>s</sup> H.E.A.D. *i. e.* Head.

tication Vpon W: Laud," Jan. 10, 1645, No. 415, 1645, and "The Spirituall Courts Epitomized," June 26, 1641, No. 201, 1641.

See "A Good Wish for England, or England's Lord Deliver us," 669, f. 4/40, which concludes thus,—

"If any here our *Libera nos* doe pinch,  
Were he as great as Windibanck or Finch,  
Our Authour bids me, let the gall'd jade winch,  
*Libera nos Domine.*"

In the Dialogue Finch says, "There is another costive Alderman, which hath swallowed a barrell of white Soape, and it is thought it will give him such a purge that the Physicke in all the Apothecaries ~~shops~~ in London will hardly give any man the like." This refers to the monopoly of soap making, and is fully illustrated in "A Short and true Relation concerning the Soap-business," 1641, E. 156/6. Windebank inquires after Finch's kinsman "Ren" (Matthew Wren, Bishop of Ely), and is informed that he would have taken flight as readily as the Lord Keeper, had his wings been so long as Finch's, who says, "He is cadged before this; how sweetly he will sing I know not." Windebank says, "The news goeth in these parts, that in England they picture your Honour with wings." This speech is curiously illustrated, not only by the broadside itself but by No. 159, 8th Jan. 1641, and Faithorne's print, No. 152, Dec. 21, 1640, to which it probably alludes. Windebank also asks, "What becomes of the man i'th great ruffe?" inquires about the positions of the bishops, who had been sent to the Tower, Dec. 30, 1641 (see "The Bishops Last Good Night," No. 220, 1641), and is informed that "they (the Commons) had already began with your great Metropolitan, he is fast (I faith) in a stronger house than ever was built by a Clothier of Redling." Laud's father was a clothmaker of Reading; Laud was sent to the Tower March 1, 1641. There are also references to "The Practise of Piety, or Crumbs of Comfort," as having an extraordinary circulation at this time, "Dr. Rhoane," the lawyer, and "The Booke of Canons," which Laud caused to be composed. See "The Spirituall Courts Epitomized," June 26, 1641, No. 201, 1641, and "A Letter from Rhoan," June 28, 1641, No. 205, 1641.

For a summary of the charges against Secretary Windebank, see "Articles or Charges exhibited in Parliament against Sir Francis Windebanck, Secretary of State to his Majesty, whereunto is annexed the Letter that he sent to the Right Honourable the Lord Chamberlaine from Calis, Jan. 11th, 1640" (1641), E. 156.

It is probable that Alderman Abel was intended by "the man i'th great ruffe," and to whom Finch says that "if I were his judge, I would have the sets fild with gunpowder, and fire set to it, and if that blow not off his head, hee should be hang'd." Abel was in prison at this time, and his portraits always represent him wearing a huge ruff, the "sets," or radiating plaits of which extend to his shoulders, whereas most persons of this time discarded the ruffs of Elizabeth's and James the First's reigns and adopted broad falling collars, such as appear in these portraits of Windebank and Finch; compare the portrait of R. Kilvert, who wears the falling collar, with that of his relative, Alderman Abel, the older man, whose neck is encircled by a great ruff. The difference between the fashions is strikingly obvious in the portraits of Kilvert and Abel on the title-pages of "The Copie of a Letter sent from the Roaring Boyes," &c. No. 259, 1641, and "A Dialogue or accidental discourse Betwixt Mr. Alderman Abell and Richard Kilvert," &c. No. 256, 1641.

Drs. (Sir John) Lamb and (Arthur) Duck, so often mentioned in connection with Laud and Church affairs at this time, were two of "His Majesty's Commissioners for Causes Ecclesiastical," and especially obnoxious to Prynne, as having, with Laud, U. Gwynne and R. Aylett, signed the warrant for searching and seizing his

books, May 13, 1634. Burton, Prynne's fellow sufferer, was summoned to appear before Doctor Duck, at Chiswick, Dec. 1636, to answer for the sermons he had preached in his parish church of St. Matthew, Friday Street, London, Nov. 3, 1636. See "Portrait of Henry Burton," June 30, 1637, No. 138, 1637; "The Spirituall Courts Epitomized," &c. June 26, 1641, No. 201, 1641. Both Lamb and Duck were allies of Laud, and bitterly hated by the opposite party. In respect to the consecration of the church of St. Catherine Cree, London, Jan. 16, 1631, by Laud, one of the most important charges brought against the archbishop at his trial associated him with Drs. Lamb and Duck in "the full manifestation of the several superstitions and childish ceremonies used by him after the forme that was used in the Roman pontificall." For further particulars of these persons, see Wood's "*Athen. Oxon.*" and the Notes by Dr. Bliss to that work.

Ovals,  $3 \times 2\frac{3}{8}$  in.

Brit. Mus. Library, 669, f. 4/4.

### 163.

THE STAGE-PLAYERS COMPLAINT. in a pleasant Dialogue betweene CANE of the Fortune, and REED of the Friers. Deploring their sad and solitary conditions for want of Employment. In this heavie and Contagious time of the Plague in London.

*London, printed for Tho: Bates, and are to be sold at his shop in the Old-Bailey, 1641.* [Jan. 8, 1641]

A TRACT with two woodcuts on the title-page, representing two gentlemen in costumes of the middle of the seventeenth century. That on the left is in the act of running, and carries his arms wide apart, as if speaking; he wears a tall hat with a bushy feather stuck in its side. That on the right has the strutting action of an actor, his left hand upon his hip, his right hand near his breast, and grasping a pair of gloves with their fingers downwards; he wears a heavy sword swinging athwart behind, a round ruff, hat and feather. These woodcuts were often used at this time, and much later, on broadsides. Vide C. 20. f. i. the Luttrell and Roxburghe Collections of Ballads in the British Museum.

The speakers describe the state of affairs in their time, with references to Secretary Windebank, Lord Finch of Fordwich (see "Portraits of John, Lord Finch of Fordwich, and Secretary Windebank," Jan. 8, 1641, No. 159, 1641, where part of this tract is quoted); to the downfall of the Projectors (see "An Exact Legendary," &c., 1641, No. 254, 1641); the High Commission Court (see "The late Will and Testament," &c., June 26, 1641, No. 200, 1641); the Star Chamber, and probability of the bishops' downfall (see "The Bishops Last Good Night," Dec. 30, 1641, No. 220, 1641); also to Sir John Suckling (see "Times Alteration," Jan. 8, 1641, No. 162, 1641), and ominously concludes "with part of our Letany—

*"From Plague, Pestilence and Famine, from Battell, Murder, and Suddainne Death*

*" Good Lord deliver us."*

This tract has been reprinted by Mr. Tuckett.

Woodcut on the left,  $2\frac{3}{8} \times 2\frac{1}{4}$  in.; on the right,  $2\frac{3}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 172/23.

## 164.

## THE DAINTY DAMSELS DREAM : or, Cupids Visions.

The Maid saw such strange Visions in her sleep,  
 When she a wak'd it forc'd her for to weep ;  
 She dreaming lay, and thought her Love lay by,  
 But he alas was not at that time nigh.  
 Then list and you shall heare the Damsels Dream,  
 And afterwards what followed the same.

To the tune of, As she lay sleeping in her bed.

*London Printed for John Andrews, at the White-Lyon, in Pye-corner,*  
 [Jan. 8, 1641 ?]

A BROADSIDE, with three woodcuts. No. 1, a portrait of John Lord Finch of Fordwich, with finch's wings; the same which was used as No. 1 in "Times Alteration," &c., Jan. 8, 1641, No. 162, 1641; No. 1, in "Portraits of John, Lord Finch of Fordwich, and Archbishop Laud," Jan. 8, 1641, No. 161, 1641; No. 3, in "The Clothiers Delight," 1660?, No. 993, 1660; it was No. 1, in "A Tragical Ballad," &c., 1660?, No. 995, 1660; No. 3, in "The Lovers mad fits and fancies," &c., 1660?, No. 994, 1660. It was copied from the original, see "Portrait of John, Lord Finch of Fordwich, and Secretary Windebank," No. 1, Jan. 8, 1641, No. 159, 1641. Here the woodcut does duty for Cupid. Although classed here with the other instances of the employment of this cut, this broadside was probably published many years after the flight of Secretary Finch; it may be about 1680. No. 2, a lady in profile, turned to our left, and holding a fan. No. 3, a young woman sleeping in bed; over the bed hovers Cupid with his bow and arrows; a knight in armour, the supposed subject of the sleeper's dream, walks across the chamber in which she lies.

Oval. 1.— $2\frac{3}{8} \times 3$  in. Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
 2.— $2 \times 3\frac{1}{8}$  in. vol. iii. p. 226.  
 3.— $5\frac{1}{8} \times 4\frac{3}{8}$  in.

## 165.

A TRUE AND GOOD RELATION OF THE VALLIANT EXPLOITS,  
 AND VICTORIOUS ENTERPRISES OF SIR SIMON HAR-  
 COURT, AND SIR CHARLES COOTE, with their valliant  
 overthrow of at least 5000, Rebels, with the burning of three  
 Townes, where the Rebels lay incamped neare Dublin, &c.

*London, Printed for F. Coules, and W. Ley at Paules Chain, 164 .*  
 [Jan. 20, 1641]

A TRACT, with two woodcuts on the title, which represent two cocks fighting. These woodcuts were used for "A Battaille Fought between a Presbyterian Cock of the Right breed, and A Craven of the Independent Breed," &c., "July 29," 1647, No. 686, 1647. The title of the tract further refers to the relief of "Tragidaugh" (Drogheda), in a letter dated Jan. 20, 1641.

Each woodcut,  $1\frac{1}{2} \times 1$  in. Brit. Mus. Library, 643, m. 9, "Bagford Ballads," vol. i. p. 39.

## 166.

“PROVERBS II. 8. THE RIGHTEOUS IS DELIVERED OUT OF TROUBLE, AND THE WICKED COMMETH IN HIS STEAD.”

“The manner and forme of the Arch-Bishops Triall in the House of Peers.”

*W Hollar fecit.*

[Feb. 26, 1641]

BELOW are in letter-press type these references to the etching :

- A. The Arch-Bishop of *Canterbury*.
- B. The Gentleman Vsher with his Black-Rod.
- C. The Lieutenant of the Tower. D. The Bishops Councill.
- E. The Clarke that reads the Evidence.
- F. The Table where the Books and Papers given in evidence lay.
- G. The Members of the House of Commons, and Mr. *Prynne* standing in the midst of them. H. Mr. *Henry Burton*.
- I.L.L. The witnesses, Mistris *Bastwicke*, Mr. *Baker* the Messenger.
- K.K.K. The People and Auditors, within and without the Barre.
- L.L. THE LORDS. M.M. The Judges, and Assistants.
- N. The Speaker of the Lords House. T. The Hangings of 88. S. Mich. Sp(arke).

This etching was published as a frontispiece to “A Breviate of the Life of William Laud, Arch-bishop of Canterbury: Extracted (for the most Part) Verbatim, out of his owne Diary, and other Writings, under His owne Hand, &c. By William Prynne,” 1644, 696, m. 1211. This book was, as Hen. Wharton, the editor of “The History of the Troubles and Tryal of the Most Reverend Father in God, and Blessed Martyr, William Laud,” &c., 1695, states, published by Prynne in the beginning of September 1644; and, as the title-page of the “Breviate” tells us, ordered by the Committee of the House of Commons, Aug. 16, 1644, to be printed by “Michaell Sparke Senior.” This was done, as the publication line of the title of the book determines, thus: “London, Printed by F. L. for Michaell Sparke Senior, and are to bee sold at the Blew-Bible in Green-Arbour (Old Bailey), 1644.” See “The Baiting of the Pope’s Bvll,” May 30, 1626, No. 100, 1626.

The etching, without the printed reference table, was also prefixed to “Canterburies Doome, or the First Part of a Compleat History of the Commitment, Charge, Tryall, Condemnation, Execution of William Laud, Late Arch-Bishop of Canterbury,” &c., by William Prynne, 1646, and to “Hidden Workes of Darkenes Brought to Publicke Light,” 1645, 696, m. 12/2.

The first title, which is given above, is placed in one of the Print Room copies of the etching, in letter-press type, above the references and below the print. The second title, given above, is printed above the etching when used as a frontispiece to “A Breviate,” &c., but does not appear on either of the impressions in the Print Room.

There is an impression taken before the author’s name, and without the printed table of reference and titles, but bearing some of the letters of the reference table.

General articles of charges against Laud were brought up from the House of Commons to the Lords, Feb. 26, 1641.

In addition to the representations of the accused, officials, &c., the above-given references indicate the wife of Dr. Bastwick (see “Portrait of Dr. Bastwick,” June 30, 1637, No. 139, 1637; and “The Remonstrance and Humble Petition of Sussanna Bastwick, the distressed widow of John Bastwick, Doctor in Physick, and her Children,” addressed to the High Court of Parliament, Oct. 1654, 669, f. 19—28). “The Hangings of 88” refer to those pictures in tapestry which represented the

defeat of the Spanish Armada in 1588 and hung on the walls of the House of Lords until that building was destroyed by fire; they are specially indicated here on account of their "anti-Papistical" significance. Mich(ael) Sparke was one of the witnesses at Laud's trial, see Prynne's "Canterburies Doome," p. 183, where it is stated that "About the latter end of the yeare 1636 Master Prynne being certainly informed of the Archbishops intention to procure a Decree in Starchamber prohibiting the reprinting of all old Bookes of Divinity unlesse they were first received, purged, new Licenced by his Chaplaines, or Agents, before this Decree was ratified, sent for Michael Spark Senior, and perswaded him to reprint some three or fowre old Bookes, of speciall use, against Popery, ere this decree should passe; by name, 'Thomas Beacon Display of the Popish Masse,' and his 'Reliques of Rome' (as being then most seasonable and opposite to the Archbishops Romish designes) formerly printed *cum privilegio*, in Queen Elizabeths Reigne, an. 1560, dedicated 'to all the Bishops of England,' and highly approved by them. Hereupon he caused Mistresse Anne Griffin to begge leave of the Company of Stationers (who were owners of those Coppies) to reprint these Bookes, which being granted; she printed off his 'Display of the Popish Masse,' and began to Print his 'Reliques of Rome.' No sooner was the first of them published abroad, but a Papist seeing one of them newly printed, lying to be sold in a Booksellers shop in Paules Churchyard, reading the Title thereof grew very angry at the Booke (being a very solid learned Treatise against the Popish Masse, with the Ceremonies accompanying it) and said; 'hee wondered much that the Archbishop would suffer such Bookes to be Printed in this age:' adding, 'that perchance he knew not of it, and therefore he would goe over to Lambeth and informe him thereof, to the end it might be suddainly called in, ere it were dispersed:' which it seemes he performed accordingly, for the very next morning, the Archbishop called in this Booke very strictly, sending his Pursevants and Officers to seize on all of them they could meeete with, and understanding that Mistresse Griffin printed it, he sent for her to 'Lambeth, where he in a very angry manner demanded of her, why she did reprint this book against the Masse *now*, above all other times, & whether she could find on other time but this to print it? To which she answered, she did it for want of other work to employ her servants, who else must sit still, seeing they could get no good new bookes Licenced.' Then he demanded of her, 'how shee durst reprint it without a new Licence?' she answered, 'She did it by leave of the Company of Stationers, and knew of no order to the contrary.' After which he threat'ned her with the high Commission and told her, 'that if she printed any more old Books though formerly licensed, without a review and new licensing of them by his Chaplaines, he would put downe her printing-House, and she should never print againe,' though there was then no Order to the contrary; whereupon she durst not proceed to print his 'Reliques of Rome,' but gave it over. All which was fully proved by the severall Oathes of Mr. Prynne, Michael Spark senior, and Anne Griffin: such an Arch-favourer of Popery was this Prelate then grown, that he would not permit this Treatise against the verry Popish Masse itselfe to be reprinted, though formerly oft printed *cum Privilegio*, grows angry at the printing of it, causeth it presently to be suppressed upon a Papists Information, and thus checks the Printer. Was not Popery grown to a strong head among us, when not so much as one small old Booke 'against the Masse and Idolatry of it,' might passe the Presse, but it must presently be suppressed by this Archbishops speciall command, and the Printer thus threatned for it? Yet he forsooth (if we dare believe his Protestations) was then as averse from, as great an Enemy to Popery, as any mortall breathing."

See Parthey's "Wn. Hollar," No. 555.

$$5\frac{3}{8} \times 7\frac{1}{8} \text{ in.}$$



## 167.

ARCHY'S DREAM, SOMETIMES IESTER TO HIS MAIESTIE, BUT EXILED THE COURT BY CANTERBURIES MALICE. With a relation for whom an odde chaire stood voide in Hell.

*Printed in the yeare 1641.*

[Feb. 28, 1641]

THIS is the title of a tract upon the front of which is a woodcut representing a man who wears a night-cap, lying in bed, and a woman attempting to arouse him, or remove the coverings. In the background is a casement, through the lower right-hand panes of which the handle of a sword is thrust. This woodcut was likewise used for "A mournful Caral," 1641?, No. 297, 1641.

The text has no reference to this design. It satirizes Laud on account of his revenge upon Archy Armstrong, jester to James I. and Charles I., and states that the true cause of the jester's expulsion from court was his replying to a nobleman who asked what he would do with his handsome daughters, "that he knew very well what to doe with them, but hee had sonnes which he knew not well what to doe with; hee would gladly make Shollers" (scholars) "of them, but that he feared the Arch-Bishop would cut off their eares."

The text further refers to the imprisonment of Laud, and the dream of Armstrong, who saw—first, a scholar petition one of the stars; second, "Canterbury;" then Hell, where he saw Bishop Bonner and Wolsey "dancing a galliard, whipt forward by a company of Hellish hags," also "a company of men making chayres, who as fast as they made chayres they were filled, only on was set by for whom I asked, they answered for *Laud*." This vision is said to have appeared "the day before Laud was carried to the Tower," *i. e.*, Feb. 28, 1641.

Laud is said to have been accustomed to describe a dream of his own which ended in his sinking to hell (see Prynne's "Looking Glasse for all Lordly Prelates," 1636, p. 47, note). The date of publication of this work shows that long ere the tract now in question was written the notion referred to was familiar to many. Laud's "Diary" contains many records of the writer's dreams. See "England and Irelands sad Theater," &c., Jan. 10, 1645, No. 416, 1645.

$3\frac{1}{2} \times 3$  in.

Brit. Mus. Library, E. 173 / 5.

## 168.

SIONS CHARITY TOWARDS HER FOES IN MISERY; In a Dialogue betweene a Citizen of London, and a Country-Gentleman, concerning the Offenders of these times.

*London Printed by R. H. for T. D. 1641.*

[March 1, 1641]

A TRACT with a woodcut on the title-page, representing Charity, as a female with two children, saying "*Repent*" to several men who are seen between the bars of a prison window. This print refers to the imprisonment of Laud, who appears singly looking out of a window in a castle, and the bishops in the Tower.

The text describes the state of England at the time of publication.

$3\frac{1}{2} \times 3$  in.

Brit. Mus. Library, E. 158 / 13.

## 169.

BISHOP WRENS PETITION TO THE PARLIAMENT, IN DEFENCE  
OF EPISCOPACIE, ETC.*London, Printed for Thomas Bates. 1642.*[*March 1, 1641*]

ON the title-page of a tract which is named as above are two woodcuts, portraits: (1.) of Laud tied to a staple in the wall behind; this was copied from William Marshall's print (see "Portrait of Archbishop/Laud, Imprisoned," March 1, 1641, No. 173, 1641). It appears also in "Portraits of John, Lord Finch of Fordwich, and Archbishop Laud," Jan. 8, 1641, No. 161, 1641; "The Bishops Fōtion," March 1, 1641, No. 177, 1641; and "The late Will and Testament of the Doctors Commons," June 26, 1641, No. 200, 1641. (2.) The second woodcut seems to be intended for a portrait of Bishop Wren of Ely. (3.) A third woodcut, representing, in a black frame, the latter personage, is used as a tail-piece to this tract. The second and third woodcuts served as portraits of John Williams, Archbishop of York, with the word "Yorke" attached to them (see "An Answer to The most Envious, Scandalous, and Libellous Pamphlet," &c., March 1, 1641, No. 170, 1641).

1.— $2\frac{3}{8} \times 3$  in.

Brit. Mus. Library, E. 131/32.

2.— $2\frac{1}{2} \times 2\frac{7}{8}$  in.3.— $2\frac{7}{8} \times 3\frac{1}{8}$  in.

## 170.

AN ANSWER TO THE MOST ENVIOUS, SCANDALOUS, AND  
LIBELLOUS PAMPHLET, ENTITULED, MERCURIES MES-  
SAGE. Or, The Copy of a Letter sent to William Laud,  
Arch-bishop of Canterbury now prisoner in the Tower.*London Printed in the yeare, 1641.*[*March 1, 1641*]

A TRACT, with a woodcut on its title-page, which was probably intended to represent Laud, but was also used as a portrait of his rival John Williams, Archbishop of York. It comprises the figure to the waist of a man in episcopal costume, the face in three-quarter view to the right. The portrait is inclosed by a frame, like a picture. See "Bishop Wrens Petition to the Parliament," &c., March 1, 1641, No. 169, 1641.

See "Mercuries Message Defended," March 1, 1641, No. 172, 1641, and "A Second Message to Mr. William Laud," &c., March 1, 1641, No. 171, 1641.

The text of this tract begins thus:—

"How now! What ist which I doe vainly read,  
Ought which belongs to Popish Romish Creed?"

The text continues with references to Brandon the hangman, and "Young Gregory," also the hangman, &c. It concludes with an acrostic of "Beware of Hypocrisie, it is the way to Hel." The pamphlet is signed "Tho. Herbert."

$2\frac{7}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 157/7.

## 171.

A SECOND MESSAGE TO MR. WILLIAM LAUD, LATE ARCHBISHOP OF CANTERBURY, NOW PRISONER IN THE TOWER. In the behalfe of Mercuric. Together with a Postscript to the Author of that foolish and ridiculous answer to Mercury.

*Printed in the yeare 1641.*

[*March 1, 1641*]

ON the title-page of this pamphlet is a portrait of Laud inclosed by a frame, as a picture, and having towers heraldically represented at both its upper corners. This was produced from the same block as the woodcut on the front of "Romes A B C," &c. March 1, 1641, No. 179, 1641, which see.

The text of the pamphlet, which is in verse, refers to Laud, the attack of the London Apprentices on Lambeth Palace, May 11, 1640, and the probability of the Archbishop's execution.

See "Mercuries Message Defended," March 1, 1641. No. 172, 1641.

$2\frac{1}{2} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, E. 169/9.

## 172.

"MERCURIES MESSAGE DEFENDED, AGAINST THE VAIN, FOOLISH, SIMPLE, AND ABSURD CAVILS OF THOMAS HERBERT A RIDICULOUS BALLAD-MAKER," &c.

*London, printed 1641.*

[*March 1, 1641*]

A TRACT with a woodcut on the title-page, which represents Herbert holding out "*herbert's answer*" to Laud, who is seated within the Tower, while the hangman holds him by a halter, which is round his neck, and says, "*Here's your reward, Come up sirra.*" See "An Answer to the most Envious, Scandalous, and Libellous Pamphlet," &c., March 1, 1641, No. 170, 1641.

The text refers to the imprisonment (March 1, 1641) and conduct of Laud, satirizes the incapacity, position and ignorance of Herbert, who is described as one of the Archbishop's few friends; also to Matthew Wren, Bishop of Ely (see "The Organs Eccho," (No. 1.), March, 1, 1641, No. 185, 1641, and "Wrens Anatomy," Dec. 30, 1641, No. 223, 1641), Burton, Bastwick, Prynne, "Young Gregory the hangman (see "A Dialogue," &c. "June 20, 1649, No. 762, 1649), to "Young Derrick," who "must be your Barber," *i.e.*, Herbert's hangman, vide the woodcut.

See "A Second Message to William Laud," &c. March 1, 1641, No. 171, 1641.

$4\frac{1}{8} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, E. 160/13.

## 173.

PORTRAIT OF ARCHBISHOP LAUD, IMPRISONED.

*W. M.* [William Marshall], *sculp* :

[*March 1, 1641*]

A PORTRAIT nearly to the waist, in an oval, of Laud, with a rope, ring, and staple behind his right shoulder, wearing a square cap, lawn sleeves, and gown, as in

"Portraits of John, Lord Finch of Fordwich, and Archbishop Laud," Jan. 8, 1641, No. 161, 1641; "Bishop Wrens Petition," March 1, 1641, No. 169, 1641; "The Bishops Potion," March 1, 1641, No. 177, 1641; and "The late Will and Testament of the Doctors Commons," June 26, 1641, No. 200, 1641, where this design appears in a woodcut. Beneath is written, "*William Laud Arch-B. of Canterbury: Prymat of England.*"

This print is placed by way of frontispiece to "The Argument of Nicholas Fuller of Grayes Inne Esquire, in the Case of Tho. Lad and Rich. Mansell his Clients," 1641. E. 156/19.

$2\frac{1}{4} \times 2\frac{7}{8}$  in.

174. }

ARCHBISHOP LAUD IN A BIRD CAGE, WITH FATHER PHILIPS,  
THE JESUIT CONFESSOR, AND SO EXHIBITED BY ARCHIE  
ARMSTRONG, THE KING'S JESTER.

*Printed Anno Domini, 1641.*

[*March 1, 1641*]

This woodcut appears on the title of "A new Play called Canterburie His Change of Diot," and is repeated at the opening of the third act of that production, which satirizes Laud and expresses the exultation of his enemies in his downfall. Laud and the Jesuit, Father Philips, the Queen's Confessor, are represented as inclosed by the wires of a bird-cage, outside of which is Archie Armstrong, the Jester, wearing his cap with bells, and laughing at the prisoners. Laud was committed to the Tower, March 1, 1641; Father Philips was examined by the Commons, and afterwards accused before the Lords, April 21, 1641. The subject of the print is given in the third act of the play, which continues the history as given in "The Grinding of Laud's Nose," March 1, No. 175, 1641, with an account of the approach of the Carpenter's wife, who bids her husband, "put these *Cormorants*" [Laud and Father Philips] "into this Cage, They that have cut of eares at the first bout, God knowes what they may cut off next" (see "England and Irelands sad Theater," Jan. 10, 1645, No. 416, 1645): "put them in, put them in.

*Cant.* What meane you by this.

*Carpenter.* Onely to teach you to sing.

*Jesuite.* Alas, we cannot sing, we are not Nightingales.

*Carpen. wife.* Come, come husband;

We'll make them sing, before they come out againe :

A Black-bird and a Canary-bird, will sing best together."

In the fourth act "Enter the King and his Jester" (Archie Armstrong), the latter of whom laughs energetically, and tells Charles that he has seen the pair of ecclesiastics in their cage, and in reply to the King's inquiry, "What note did they sing?" says,

"What note, I am sure it was 9 Notes and an halfe lower then they use to sing at Court."

"Romes A B C, Being a short Perambvlation, or rather Artievlar Accvsation of a late tyranicall Oppressour. With A Petition to the Archbishop of Canterbury, now prisoner in the Tower," March 1, 1641, No. 179, 1641, p. 3, says of Laud "Two places long expected his presence, the one Canterbury Cathedrell, the other Lambeth Pulpit; which was the onely place Archy would choose to keepe out of his clutches." See "Archy's Dream," Feb. 28, 1641, No. 167, 1641.

For Father Philips see "Magna Britannia Divisa," July 23, 1637, No. 143, 1637; "A Copy of a Letter of Father Philips," &c. "produced by Mr. Pymme to be read in the House of Commons the 23 of June, 1641," E. 160/28; "A True Relation of the French Embessage, with the Confutation of some Points

of Father Phillips his Letter," 1641. E. 165/2; "The Impeachment and Articles of Complaint against Father Phillips, the Queenes Confessor," 1641. E. 175/4; "A Cobby of a Letter from the Earl of Traquere in Ireland the third of October 1641. To Old Father Philips, heere in England, and now prisoner in the Tower, which letter was intercepted at a certaine time by Sir Robert Richardson, kept private but now disclosed, Upon which old Father Philips was sent to the Tower. With a true relation how the number of Rebels lately increase in the woods in Ireland." E. 175/15; "The Impeachment and Articles of Complaint against Father Philips, the Queenes Confessor," 1641. E. 175/18. The last contains a portrait of Philips, the likeness of which to the figure in the birdcage in this woodcut decides the ascription of the latter to him as correct. On the Jesuits of this period, see "Specvlvm Jesviticorvm, or the Jesuites Looking Glasse. By L. O." (Lewis Owen), 1629. Grenville Library, 19572/1.

$4\frac{1}{4} \times 2\frac{1}{2}$  in.

Brit. Mus. Library, E. 177/8.

## 175.

## THE GRINDING OF LAUD'S NOSE ON A GRINDSTONE.

[March 1, 1641]

THIS woodcut occurs on p. 5, at the head of the second act of "A New Play Called Canterburie His Change of Diot," 1641 (see "Archbishop Laud dining on the Ears of Prynne," &c., June 30, 1637, No. 136, 1637, and "Archbishop Laud in a Bird Cage," &c., March 1, 1641, No. 174, 1641.) That text describes how the archbishop entered "a Carpenter's yard by the water-side, where he is going to take water and seeing a Grindle-stone, draweth his knife and goeth thither to whet it, and the Carpenter follows him." The carpenter refuses, as the text tells us, to permit the sharpening of the knife, and adds,—

"————— No, stay!

I'll make you free of the Grinde-stone, before you goe away.

(*He tyes his nose to the Grindle-stone.*)"

The print represents Laud clasped in the arms of a stalwart carpenter and his nose applied to a grindstone, which a boy turns. The text adds the entreaties of Laud for mercy,—

"Such turning will soon deform my face;

O I bleed, I bleed and am extreemly sore."

and the carpenter's reply, that the ears of others which Laud had caused to be cropt were as precious to them as the Primate's nose to its owner. To them enter "a Jesuit, a Confessor, and washes his" (Laud's) "face with Holy water," and encourages the sufferer with hopes of "Glory" for Laud, which England little "dreamt of."

$4\frac{1}{4} \times 2\frac{3}{8}$  in.

Brit. Mus. Library, E. 177/8.

## 176.

## THE GRINDING OF LAUD'S NOSE ON A GRINDSTONE.

*Malcolm del. et sc.*

[March 1, 1641]

THIS print is a copy, by J. P. Malcolm, for his "Historical Sketch of the Art of Caricaturing," 1813, Plate XXIII., Fig. 1, of the woodcut which is described under the same title and date, No. 175, 1641.

$4\frac{3}{4} \times 2\frac{3}{8}$  in.

## 177.

THE BISHOPS POTION; or, A Dialogue betweenc the Bishop of Canterbury, and his phisitian, wherein He desireth the Doctor to have a care of his Bodie, and to preserve him from being let blood in the neck, when the signe is in Taurus.

Printed in the Yeere, 1641.

[March 1, 1641]

A TRACT with two woodcuts on the title-page, (1.) a figure of the Archbishop's physician, and (2.) an oval portrait of Laud. The latter was copied from Marshall's print, representing Laud imprisoned (see "Portrait of Archbishop Laud, Imprisoned," March 1, 1641, No. 173, 1641). This woodcut was not used on the frontispiece of "The late Will and Testament of the Doctors Commons," June 26, 1641, No. 200, 1641. "Bishop Wrens Petition," &c., March 1, 1641, No. 169, 1641, and "Portraits of John, Lord Finch of Fordwich, and Archbishop Laud," Jan. 8, 1641, No. 161, 1641.

The text of the tract consists of a dialogue as described above, with an allusion to the Lord Deputy Strafford. The physician finding Laud's stomach in a very bad state, administers a vomit, which being effective, produces first a "great piece of Parchment with a yellow seale to it;" then the physician descries—

"A roul of Tobacco, I protest 'tis pure Spanish, how comes this to passe, had your Grace any hand in the Tobacco Patent.

*Cant.* Yes, it hath stickt on my stomack these four yeares at least, and I could never digest it before, hold the Bason.

*Doct.* Whats this, a Booke, *Whosoever hath bin at Church may exercise lawfull recreations on the Sunday*, whats the meaning of this?

*Cant.* Tis the Booke for Pastimes on the Sunday, which I caused to be made, but hold, here comes something, what is it?

*Doct.* Tis another booke, the Title it *Sunday no Sabbath*, did you cause this to be made also?

*Cant.* No, Doctor *Pocklington* made it, but I licenced it.

*Doct.* What, he that looks so like a Nicromancer, he that was for his pains preferred besides his benefices? But whats this, a Paper, tis if I be not mistaken, a Star-Chamber order made against Mr. *Prinne*, Mr. *Burton*, and D<sup>r</sup> *Bastwicke*, had you any hand in that?

*Cant.* I had, I had, all England knoweth it: but oh here comes something that makes my very back ake, oh that it were up once, now it is up I thank Heaven, What is it?

*Doct.* Tis a great Bundle of papers, of presentations, and suspensions, these were the instruments my Lord, wherewith you created the tongue-tied Doctors and gave them great Benefices in the Country, to preach some twice a yeare at the least, and in their place to hire some journey-man Curate, who will onely read a Sermon in the forenoone, and in the afternoone be drunke with his parishioners for company; and with others you silenced the long winded Ministers.

*Cant.* I must confesse it is true, but here is something that paines me extremely, oh that it were up, this troubles me more then all than the rest, see what it is good Doctor, for it is up.

*Doct.* Why my Lord, the booke of Canons, charged with the horrible Monster.

*Cant.* Now I am pretty well at ease, but I pray Master Doctor, what was this made of:

*Doct.* Why my Lord, 3 ounces of Tobacco, 3 scruples of pillory powder,

1 scruple of his braines that looked over London-Bridge (? those of Strafford or of the apprentice who was executed and his quarters placed on London Bridge, for having participated in the attack on Lambeth Palace, May 11, 1640) and three handfuls of the hearbs gathered by the Apprentices, wrapt up in a high Commission Roll and boyled in a pottle of Holy-water, to the third part, and strained through a paire of Lawne sleeves.

*Cant.* Nay if this bee your phisicke I'll take no more of it: oh, here comes something else, I protest the Miter, alas I had almost broke my Longs.

*Doct.* Nay if the Miter be come, the Divell is not far off, farewell good my Lord."

From the close relationship of the text of this pamphlet to the very rare and curious print described as "Portraits of Archbishop Laud and Mr. Henry Burton," Jan. 10, 1645, No. 412, 1645, it is evident that the latter was derived from it.

The oval,  $2\frac{3}{8} \times 3$  in. The physician,  $2 \times 3\frac{3}{8}$  in.

Brit. Mus. Library, E. 165 / 1.

## 178.

ROME FOR CANTERBURY. Or a true Relation of the Birth, and Life, of William Laud, Arch-bishop of Canterbury, etc. Dedicated to all the Arminian Tribe, or Canterburian Faction, in the yeare of grace, 1641.

*Printed also in the same, 1641.*

[*March 1, 1641*]

ON the title-page of this pamphlet is a woodcut, representing Laud, in canonicals, with a paper in his left hand; his mitre standing on a table at his side. In the background is a river with a bridge across it, on which persons are passing from where, on the right appears "*Canterbury*," "*Rome*" to the left, both represented as cities.

The text describes Laud's parentage, education, and progress in the church; his treatment of Williams, Bishop of Lincoln (afterwards Archbishop of York, see "The Portrait of John Williams," &c. No. 340, 1642); there are references to Burton, Prynne, and Bastwick, and Laud's proceedings in ecclesiastical affairs.

This woodcut was used for the title page of "A Copy of the Petition Presented to the Honourable Houses of Parliament, by the Lord Archbishop of Canterbury," &c. "May 6" 1643, No. 371, 1643.

$4\frac{3}{8} \times 2\frac{1}{2}$  in.

Brit. Mus. Library, E. 208 / 10.

## 179.

ROMES A B C, Being a Short Perambvlation, or Rather Articvlar Accvsvation Of a late tyrannicall Oppressour. With A Petition to the Archbishop of Canterbury, now prisoner in the Tower.

*Printed in the yeare 1641.*

[*March 1, 1641*]

ON the title-page of this pamphlet is a portrait of Archbishop Laud in canonicals, nearly in full-face, and looking to the front. This is inclosed by a frame, like a picture; in each of the upper corners is a tower heraldically represented, with satiric reference to the place of the prelate's imprisonment.

The text of this pamphlet begins with explanations of the letters A, B, C, the

second of which is, "give mee leave to perambulate, great A, great B, great C; great Archbishop, litle Bishop, great Canterbury." Further, that "he (Laud) loved mony well, but that best which came by ship, witnesse the case of shipmony; he was a Merchant venturer, but his chiefe trade was in justice, which he sold by wholesale in the High Commission Court." "But where is he now for his owne safety, as the Papists say, Towred up, and nothing more grieves him, but that he can have no confabulation with his hakney Jesuit and Papist." The text further states that some persous hope Laud's four-cornered cap will be shortly transformed into a three-cornered one, "which will be triangular," *i. e.* that he will be hanged on the gibbet, see "Lambeth Faire," Dec. 30, 1641, No. 219, 1641.

The woodcut appears again on the title-page of "A Second Message to Mr. William Laud," &c., 1641, March 1, 1641, No. 171, 1641.

$2\frac{1}{2} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, E. 156/15.

## 180.

CANTERBVRIE PILGRIMAGE : In the Testimony of an accused Conscjence For the Bloud of Mr. Burton, Mr. Prynne, and Doctor Bastwicke. And the just deserved Sufferings he lyes under : Shewing the Glory of Reformation, above Prelaticall Tyranny. Wherein is laid open, the reallity of the Scottish Nation with the Kingdome of England.

London Printed for H. Walker, 1641.

[March 1, 1641]

A TRACT with a woodcut on the title-page, which represents the author holding a pamphlet towards Archbishop Laud, and saying "*Rede and Consider.*" The former appears as a half-length figure, the latter at full-length, walking; the former looks askant at the latter.

The text refers to the conduct of Laud, who was committed to the Tower, March 1, 1641, styles him "this monster," "this Ork," and "Canterbury tyrant;" also to Burton, Bastwick, and Prynne (see "Archbishop Laud dining," &c., June 30, 1637, No. 136, 1637), Dr. Leighton, Mr. Lilburne, Mr. Nathaniel Wickins (see "England and Irelands sad Theater," &c., Jan. 10, 1645, No. 416, 1645); the entry of the Scottish army to England, Oaths, the Book of Canons, and to Laud as then lying under sentence of death.

The Henry Walker for whom this pamphlet was printed was he who, when the king went to demand the five members of the House of Commons from the Common Council of London, threw into Charles's coach a tract containing a discourse on the text, 1 Kings, 12, 16, "*To your tents, O Israel,*" (Jan. 3, 1642). See "The Whole Life and Progressse of Henry Walker the Ironmonger," &c., 1642. By John Taylor, E. 154/29. See also Henry Walker the Ironmonger, mentioned in "Taylor's Physicke has purged the Divel," 1641, No. 250, 1641, &c.

This woodcut was used also on the title-page to "An Exact Copy of a Letter sent to William Laud, late Archbishop of Canterbury, now Prisoner in the Tower, November the 5, 1641," Nov. 5, 1641, No. 209, 1641, as a tailpiece to "A Conspiracie of the Twelve Bishops in the Tower," Dec. 30, 1641, No. 218, 1641, and half of it, the man walking, is at the end of "The Prologve," in "The Prologve and Epilogve of a Comedie presented at the Entertainement of the Prince His Highnesse, by the Schollers of Trinity Colledge in Cambridge, in March last, 1641," March, 1641, No. 193, 1641.

$5\frac{1}{4} \times 3\frac{1}{2}$  in.

Brit. Mus. Library, E. 172/28.



## 181.

THE DISCONTENTED CONFERENCE BETWIXT THE TWO GREAT  
ASSOCIATES, THOMAS LATE EARLE OF STRAFFORD,  
AND WILLIAM ARCH-BISHOP OF CANTERBURY.

Printed in the Yeare, of our Prelates feare, 1641. [March 1, 1641]

A BROADSIDE, with two portraits: No. 1, of the Earl of Strafford, three-quarters view to our right, in a coif, broad collar, and with the right hand visible, as if speaking; oval, inclosed by a black frame, which is externally oblong. This cut was also used for "The Downfall of Greatnesse," &c., May 12, 1641, No. 195, 1641. No. 2, of Laud in canonicals, nearly in full view, to our left, with a bishop's cap on his head; oval, inclosed by a black frame, which is externally oblong.

The same portrait of Laud was used for "All to Westminster," &c., 1641, No. 269, 1641, and "A Coppie of the Bill Against the xiiij Bishops," Oct. 25, 1641, No. 207, 1641. Beneath are two columns of verse, beginning,—

*Straff.* God save your Grace: How doe you doe;

*Cant.* My Lord, I thanke you, well as you.

*Straff.* I have not seene your Grace of late

So full of mirth, may't auspicate

Some good event, and such as wee

May by it finde our libertie;

The Proverb him unwise doth hold,

Who loves his fetters, though of gold.

*Cant.* Last night (my Lord) some nobler dreame

Then did to sanguine, cholera, phlegme,

Or unto melancholy owe

Its birth, did on my fancy grow:

Me thought I was in *Oxford*, where

Lord Chancellours name and power I beare;

What showts Saint *JOHNS* there to me gave,

My gladed ears yet ringing have;

I heard their labouring joyes, and throng

Of praises both in prose and song.

And as, me-thought, from thence I came

To *Lambeth*, I still heard the same

So loud, that *Eccho* from *Whitehall*

Return'd them to my *Lambeths* wall.

The verses continue with Strafford's rebuke to Laud as an enemy with himself to the commonwealth of England. Laud advises resistance to this as antagonistic to the State, and speaks of his companion as false, then—

*Cant.* There's something yet undone, 'tis true,

But shortly to be done to you:

Each Guard you have (for 'tis the will

Of Fate to have you guarded still)

Shall serve the Minister of your doome,

Your Executioner, not your Groome:

Your head that masterd so much art,

Ere long shall from your shoulders part;

Your blood your scarlet must new dye,

Your Spurres fall off, your Ermines flye,

And of so great, so fear'd a Name,

Scarce left a man that loves your Fame.

*Staff.* So, so, (my Lord,) my heart is glad  
 I owne that grieffe your Grace can mad;  
 Your Head, no doubt, is growne the lighter  
 Since dis-vested of the Miter;  
 It was too proud a weight, and knowne  
 To nurse bad thoughts, 'tis better gone.  
 The Shepherds on their Sheephooks laugh,  
 And doe upbraid your Crosier staffe;  
 No more, your now deafe Chaplaines harke  
 What houre shall speake you Patriarcke."

Twelve more lines conclude the verses.

This broadside was evidently published during the period (March 1 to May 12, 1641) Strafford and Laud were in the Tower, before the execution of the former, on the later date.

Each cut,  $2\frac{7}{8} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, C. 20. f, "Luttrell Collection," vol. ii. p. 47.

## 182.

A NEW DISPUTATION BETWEENE TWO LORDLY BISHOPS,  
 YORKE AND CANTERBVRY, ETC. (See same title, Dec. 30,  
 1641, No. 214, 1641.)

*London, Printed for J. Wright, 1642.*

[*March 1, 1641*]

On the last page of this tract is a portrait, inclosed by an oval, of Archbishop Laud, representing him, as in Marshall's print, tied to the wall by a rope. See "Portrait of Archbishop Laud, Imprisoned," March 1, 1641, No. 173, 1641. Above it is "*Canter.*" Archbishop Laud was committed to the Tower, March 1, 1641.

Oval,  $2\frac{7}{8} \times 3$  in.

Brit. Mus. Library, E. 1113/2.

## 183.

CANTERBURYS WILL. With A serious Conference beweene His  
 Scrivener and Him. Also A loving Admonition to his  
 Brethren the Bishops.

*Printed in the Yeare 1641.*

[*March 1, 1641*]

A TRACT, with a portrait of Archbishop Laud in canonicals on its title-page. The portrait is a bust, the face turned slightly to our left; it is in an oval inclosed by a frame, like that of a picture, and appears to have been copied from that which is described under "All to Westminster," &c., 1641, No. 269, 1641.

The text consists of a dialogue, as above, in which the Scrivener tells the Archbishop that he had often heard "how each Schoole boy's mouth is filled, with a "*Give little Laud to the Devill.*" It also comprises references to the patents and monopolies, to the death of Thomas Bensteed, to young Gregory the hangman (see "The Organs Eecho," March 1, 1641, No. 185, 1641), to the cutting off human ears, a reference to the maltreatment of Prynne, Burton, and Bastwick (see "Archbishop Laud dining on the Ears of Prynne," &c., June 30, 1637, No. 136, 1637). Laud describes how he wishes to dispose of his property, his mitre, books, MSS: &c.

$3 \times 3\frac{1}{4}$  in.

Brit. Mus. Library, E. 156/5.

## 184.

NEWES NEWLY DISCOVERED, IN A PLEASANT DIALOGUE  
BETWIXT PAPA THE FALSE POPE, AND BENEDICT AN  
HONEST FRYER, shewing the merry conceits which the  
Friars have in their Cloysters amongst handsome Nuns, and  
how the Pope complains for want of that pastime, with the  
many shifts of his friends in England. By Thomas Herbert.

Printed for I. Wright. 1641.

[March 1, 1641]

ON the title-page of this tract is a woodcut, representing two men conversing: the one on our right holds a book and wears episcopal costume; his fellow is in a civilian's dress. Doubtless published about the time of Archbishop Laud's imprisonment in the Tower, March 1, 1641. Laud was frequently described as an English Pope. Innocent X. was the reigning Pope at the date of this tract.

These cuts were often used after this date.

$1\frac{7}{8} \times 1\frac{3}{8}$  in.

Brit. Mus. Library, E. 1102 / 3.

## 185.

THE ORGANS ECCHO, to the Tune of the Cathedral Service.  
(No. I.)

Printed in the yeere 1641.

[March 1, 1641]

A BROADSIDE of verses with the above title is surmounted by two woodcuts of men in attitudes of singing; that on our right represents a civilian in the costume of the middle of the seventeenth century, and holding by his left hand a long staff; that on the left represents a gentleman in the costume of the same date, with a large sword, hat, and plumes, high boots, spurs, short cloak, long hair and wide collar. This woodcut appears in "The Springs Glory," &c., 1660, No. 986, 1660, and seems to be a reduced version of the print on the left of the broadside, entitled "The Pimpes Prerogative," June 26, 1641, No. 203, 1641. Both of the figures now in question appear on the title of the tract styled "The Countrymans Care, And the Citizens Feare," &c. 1641. June 30, 1637, No. 142, 1637.

Below are two columns of English verses, apparently by the author of "The Bishops Last Good Night," Dec. 30, 1641, No. 220, 1641, and beginning thus:—

1.

MEMENTO MORI,  
He tell you a strange Story,  
Will make you all sorry,  
For our old friend *William*;  
Alas, poore *William*.

2.

As hee was in his Braverie,  
And thought to bring us all to Slaverie,  
The Parliament found out his Knaverie,  
And so fell *William*;  
Alas, poore *William*.

## 3.

His Pope-like domineering,  
 And some other Tricks appearing,  
 Provok'd Sir Edward Deering,  
 To blame the old *Prelate* ;  
 Alas, poore *Prelate*.

## 4.

Some say, hee was in hope  
 To bring *England* again to th' Pope,  
 But now he is in danger of an Axe or a Rope,  
 Farewell, old *Canterbury* ;  
 Alas, poore *Canterbury*.

## 5.

There's another of the same Litter,  
 Whose Breech cannot chuse but twitter.  
 Hee was against all goodnesse so bitter,  
 'Twas the Bishop of *Ely* ;  
 Alas, poore *Ely*.

The song continues with ironical lamentations and references to the conduct of other prelates, and of Drs. Lamb and Duck ; also to the suppression of the Ecclesiastical Courts and their officers' authority, and concludes thus:—

## 12.

There is another that hardly thrives,  
 Which many men of life deprives,  
 Hee's now in Newgate for having two Wives :  
 It is the young Hangman ;  
 Alas, poore Hangman.<sup>1</sup>

Laud was committed to the Tower March 1, 1641. Sir Edward Dering, of Surrenden Dering, Kent, was active in the prosecution of the prelate, and defended in Parliament "Thomas Wilson, Preacher of the Word at Otham in Kent," when he was "pursued by a Poursuivant from the Archbishop's Court, for not reading the Prayer against Scots, etc." This led to further charges against Laud. To Sir Edward that preacher dedicated his sermon, "David's Zeale for Zion, preached before sundry of the Honourable House of Commons, at St. Margaret's, Westminster, April 4, 1641." E. 156. See "Foure Speeches made by Sir E. Deering," pp. 3, 4, E. 196 ; also E. 197. See "Magna Britannia Divisa," July 23, 1637, No. 143, 1637 : "Archbishop Laud in a Bird Cage," &c. March 1, 1641, No. 174, 1641 ; "The Grinding of Laud's Nose," March 1, 1641, No. 175, 1641 ; and "The Bishop's Last Good Night," Dec. 30, 1641, No. 220, 1641 ; "Three figures of Ecclesiastics described as Sound-head, Round-head, and Rattle-head," 1642, No. 319, 1642 ; "Portraits of John, Lord Finch of Fordwich, and Archbishop Laud," Jan. 8, 1641, No. 161, 1641 ; "Portrait of Archbishop Laud, Imprisoned," March 1, 1641, No. 173, 1641 ; "Portrait of Archbishop Laud, speaking," Jan. 10, 1645, No. 413, 1645 ; "A Prognostication vpon W : Laud," same date, No. 415, 1645 ; and "England and Irelands sad Theater," &c. same date, No. 416, 1645. The Bishop of Ely was Matthew Wren ; see "The Wrens Nest Defild," Dec. 30, 1641, No. 222, 1641 ; "Archbishop Laud dining on the Ears of Prynne," &c., June 30, 1637, No. 136, 1637 ; "Magna Britannia Divisa," July 23, 1637, No. 143, 1637 ; "Wrens Anatomy," &c., Dec. 30, 1641, No. 223, 1641 ; "The Bishops Last Good Night," Dec. 30, 1641, No. 220, 1641 ; and

<sup>1</sup> See "The Organs Fvnerall," 1642, E. 141 / 6.

"A Prognostication vpon W: Laud," Jan. 10, 1645; No. 415, 1645. For Drs. Lamb and Duck, see "The Spirituall Courts Epitomized," June 26, 1641, No. 201, 1641; and "A Prognostication vpon W: Laud," &c., Jan. 10, 1645, No. 415, 1645. For "The Young Hangman," see "A Dialogue; or a Dispute between the late Hangman and Death," June 20, 1649, No. 762, 1649; and "The Confession of a Papist Priest," 669, f. 4/24, which last describes the execution of that individual thus, in part:

"Eleventhly, he fitted the halter as neare as possibly hee could to the bur of his eare, that hee might swing the easier.

"Twelfthly, and lastly, young Gregory drove away the Cart, and left him to the mercy of the hempo."

The unfortunate whose fate is thus described is named in the broadside, "William Waler, alias Walker, and alias Slater," hanged at Tyburne, July 26, 1641; see "A New Plot discovered, &c." 1641, E. 167/7.

"Young Gregory" (Richard Brandon), the hangman, was a son and successor of Gregory Brandon; see "A Dialogue or a Dispute betweene the late Hangman and Death," June 20, 1649, No. 762, 1649. There is a reference to him in "Canterburys Will. With a Serious Conference betweene His Scrivener and Him. Also A loving Admonition to his Brethren the Bishops," March 1, 1641, No. 183, 1641, where the scrivener says folks report his Grace to be "a foe to young Gregory the hangman." Upon which Laud inquires, "Why to him a foe?" and the scrivener explains, "Because your Grace hath sneakt your head out of the collar so long." See also, "Old Newes newly Revived," &c., Dec. 21, 1640, No. 151, 1640. He was popularly called Gregory on account of the long tenure of office by his father, but his name was Richard Brandon. Dun (see "The Devil upon Dunn," 1672, No. 1039, 1672) succeeded him, and was followed by "Jack" Ketch. See, for a further reference to his bigamy and ultimate fate, "The Last Will and Testament of Richard Brandon, Esquire," June 20, 1649, No. 760, 1649; and "The Confession of Richard Brandon," &c, June 20, 1649, No. 761, 1649.

Each woodcut,  $1\frac{1}{2} \times 2$  in.

Brit. Mus. Library, 669, f. 4/32, and C. 20 f.

"Poetical Broadside," p. 7.

## 186.

### THE ORGANS ECCHO. To the Tune of the Cathedrall Service. (No. 2.)

Printed in the yeere 1641.

[March 1, 1641]

THIS is another edition of the broadside of the same name and date, see this Catalogue, March 1, 1641, No. 185, 1641. It differs from the latter in respect to the woodcuts with which it is illustrated. The figure of the man holding the staff here appears on our left of the sheet; that of the gentleman has been removed to make room for this; a woodcut of a young woman, who holds in her right hand a bouquet and in her left a handkerchief, is on our right.

Slight typographical differences appear in the texts. Thus, "Insolencies" of the sixth verse, in No. 1, is here printed "insolencies," the comma is absent in the line which follows, thus—

"Come downe brave Prelates;"

In the seventh verse we have "paid" for "payd." In the twelfth and last verse the line—

"Hee's now in Newgate for having two wives,"

reads,

"He was in *Newgate* for having two wives."

1.— $1\frac{1}{2} \times 2$  in.

Brit. Mus. Library, C. 20, f. "Roxburghe

2.— $1\frac{1}{2} \times 2$  in.

Ballads," vol. iii. p. 573.

## 187.

THE POPES BENEDICTION : or, His generall pardon to be purchased onely with mony and without penance : Sent into England by Ignatius Holy-water a Iesuit, to the Archbishop of Canterbury, and to the rest of his Subjects there.

London, Printed 1641.

[March 1, 1641]

A TRACT with a woodcut on the title-page, representing a unicorn attacking the Pope as he is seated in a chair, and knocking off his tiara ; at the same time his crozier and keys fall to the ground.

The text prescribes the conditions upon which Papal pardons may be granted for sins, natural and unnatural, of the priesthood and laity.

The woodcut served for No. 1, in "The Lineage of Locusts," &c., 1641? No. 299, 1641, and "I marry Sir, heere is Newes indeed," "Dec. 5," 1642, No. 317, 1642. At the end of this tract is the woodcut which is described as "Tail-piece to The Popes Benediction," &c. 1641, No. 231, 1641.

$3\frac{1}{2} \times 3\frac{1}{2}$  in.

Brit. Mus. Library, E. 158 / 15.

## 188.

TRIPLE EPISCOPACIE : or, a threefold Order of Bishops : One of God, another of Men, and another of the Divell ; the two later must be pluckt up, the former only must continue, and the Reasons why. With a declaration of certaine other weighty points concerning the Discipline and Government of the Church.

Printed, and are to be sold by Samuel Satterthwait at his house in Warwicke Lane, 1641.

[March 1, 1641]

A TRACT with a woodcut on the title-page, which represents three "Bishops" standing in a row, and of progressive bigness in their order, "Of God," "Of Man," and "Of the Divell" : the first holds a "bible," the second a "Service book," and the third a book inscribed "Supersticium." At the sides of the cut are these lines :—

"Loc, here are three men, standing in degree  
The least of these, the greatest ought to be.  
The other two, of men and of the Devill,  
Ought to be rooted out for ere as evill."

The figure of the first "Bishop" has not been identified as a portrait ; it is probably intended to be typical of the Reformed Churchman. The others represent Laud.

The text consists of a discourse on this subject.

This woodcut was also used for "Vox Popvli, in Plaine English," 1642, No. 322, 1642, and as a tail-piece to "The Apprentices Advice to the XII Bishops," &c. Dec. 30, 1641, No. 217, 1641, with alterations as noted under those heads.

$4 \times 3\frac{1}{2}$  in.

Brit. Mus. Library, E. 178 / 1.

## 189.

A ROT AMONGST THE BISHOPS, or, a Terrible Tempest in the Sea of Canterbury, Set forth in lively Emblems to please the judicious Reader : By Tho : Stirry.

London, Printed by R(oger). O(olton). & G. D(ealer). MDCXXI.

[March 1, 1641]

FACING page 1 of this tract is "Embleme I," a woodcut which represents "Laud," "Wren," and "Dr. Lamb," sailing in the ship "high Comission" towards the mouth of "hell," which gapes to receive them, being drawn in the mediæval manner. The sea is styled "The Church & Commonwealth of England." Behind Dr. Lamb, who stands in the middle of the vessel, is the mainsail "Licence." "Dr. Duck" appears above in the maintop, tying to the flag a "Processe." "The Oath. et. Cet."<sup>1</sup> have been thrown overboard.

The text, which is in verse, has Acts xxvii. 6 for its theme, and explains the woodcut.

3 × 4½ in.

Brit. Mus. Library, E. 1102 / 4.

## 190.

A ROT AMONGST THE BISHOPS, Or, a Terrible Tempest in the Sea of Canterbury, Set forth in lively Emblems to please the judicious Reader : By Tho : Stirry.

London, Printed by R(oger). O(olton). & G. D(ealer). M.DC.XLI.

[March 1, 1641]

ON page 4 of this tract is "Embleme II," a woodcut which represents Laud and Wren in a ship at sea in a storm, and approaching a rocky coast; a Wind blows from the sky, and has cast down the topmast. The hand of "Iustice" with lightning appears in the sky; one of the sails with "Processe" upon it is blown away; "licenc" is still on the flag; two crosses and an archiepiscopal crozier have been thrown overboard.

Beneath is:—

"Then the Mariners were afraid, and they cryed every man unto his God, &c. Jonah i. 5."

3 × 3½ in.

Brit. Mus. Library, E. 1102 / 4.

## 191.

A ROT AMONGST THE BISHOPS, Or, a Terrible Tempest in the Sea of Canterbury, Set forth in lively Emblems to please the judicious Reader : By Tho : Stirrey.

London, Printed by R(oger). O(olton). & G. D(ealer). MDCXXI.

[March 1, 1641]

ON the sixth page of this tract is "Embleme III," a woodcut, which represents Laud taken to the Tower.

<sup>1</sup> This refers to the so-called "Et cetera Oath," see "Archbishop Laud firing a Cannon," Dec. 16, 1640, No. 148, 1640.

On the opposite page is the following reference to the incarceration of the Archbishop:—

“The righteous are delivered out of trouble, and the wicked is in his roome.  
Prov. 8.

“A Pirat is no sooner brought ashoare,  
But layd in prison, ther hee’s kept in store,  
’Till Iustice saith his time shall be no more.

“Even-so, this Prelate was no-sooner free  
From peoples rage, but Iustice did decree,  
Where he sent others there himselfe should be,” &c.

3 × 3½ in.

Brit. Mus. Library, E. 1102/4.

## 192.

A ROT AMONGST THE BISHOPS, or, a Terrible Tempest in the Sea of Canterbury, Set forth in lively Emblems to please the judicious Reader: By Tho: Stirrey.

London, Printed by R(oger). O(olton). & G. D(ealer). MDCXLI.

[March 1, 1641]

On the eighth page of this tract is “Embleme III,” a woodcut, which represents Land looking from the roof of the Tower at a gallows which stands in a field (Tyburn), with a rope upon one of its arms.

On the opposite page are satirical and censorious verses on the conduct of the Archbishop in maintaining the “High Commission,” appointing “Canons,” &c., ending thus:—

“Consider this, and every day conjecture  
That *Pulchers*<sup>1</sup> bell doth toll to Tyburne Lecture.”

3 × 3½ in.

Brit. Mus. Library, E. 1102/4.

## 193.

THE PROLOGVE AND EPILOGVE TO A COMEDIE, presented, At the Entertainment of the Prince His Highnesse, by the Schollers of Trinity Colledge in Cambridge, in March last, 1641. By Francis Golc.

London; Printed for James Calvin, 1642.

[March, 1641]

At the end of the Prologue are the standing figures from the woodcut which was used for “Canterburie Pilgrimage,” March 1, 1641, No. 180, 1641, “An Exact Copy of a Letter sent to William Laud,” &c., Nov. 5, 1641, No. 209, 1641, and as a tail-piece to “A Conspiracie of the Twelve Bishops in the Tower,” &c., Dec. 30, 1641, No. 218, 1641. The label has been removed.

3½ × 2½ in.

Brit. Mus. Library, E. 144/9.

<sup>1</sup> St. Sepulchre’s Church, London.



## 194.

THE TRUE MANNER OF THE LIFE AND DEATH OF SIR THOMAS WENTWORTH, late Lord Lievtenant Deputy of Ireland, Lord Generall of his Majesties Army, Knight of the Noble order of the Garter, who was beheaded the 12 day of this present moneth of May, 1641.

*London, printed for Richard Burton, and are to be sold at the horse shooe at the Hospitall gate in Smithfield.* [May 12, 1641]

ABOVE a ballad, which is thus entitled on three woodcuts, No. 1 represents a man in the costume of about 1640, kneeling on his right knee, and with hands which are placed palm to palm, looking upwards as if in prayer. This was used as No. 3 in "Dead and Alive," 1641? No. 280, 1641. No. 2, which is inclosed by a narrow border or frame, represents the top of a tower with battlements; above this has been raised a pole (this pole has been removed from this impression of the woodcut, which elsewhere is complete) to sustain a man's head; a landscape, with hills, forms the background. Below these cuts is the first part, two columns, in black letter, of the ballad, which is thus directed to be sung. "The tune is Welladay Welladae:"

"Country men list to mee  
patiently patiently,  
And you shall heare and see

As time gives leasure,  
The obiect of mishap,  
Caught fast in his owne trap  
Cast out of fortunes lap,  
Through his owne folly," &c.

"The second part to the same tune" is headed by No. 3, which represents a company of men on horseback, with others, one of whom is a civic dignitary, walking in front of the design; a boy or page runs by the side of the riders. Above is the shield of the City of London. Below this woodcut are two columns of verse, as before, signed "L. P." (Laurence Price?).

1.— $1\frac{3}{4} \times 2\frac{1}{4}$  in.

2.— $3 \times 2\frac{5}{8}$  in.

3.— $3\frac{5}{8} \times 4\frac{1}{8}$  in.

Brit. Mus. Library, C. 20. f. Poetical Broad-sides, p. 4.

## 195.

THE DOWNFALL OF GREATNESSE FOR THE LOSSE OF GOODNESSE. A Poem: Or A short Survay of Thomas Lord Wentworth, Late Earle of Strafford, Lord Lieutenant Generall of His Majesties Army, Generall Governour, and Lord Lieutenant of Ireland, Lord President of the Councell established in the North parts of England, and of the County and City of York, one of His Majesties most honourable Privie Councell, and Knight of the Noble Order of the Garter. His History, and Tragedy: Who was accused,

and impeached of high Treason, arraigned, found guilty, condemned, and beheaded on Tower-hill, May 12, 1641.

*Printed in the Yeare, 1641.*

[May 12, 1641]

ON the title-page of this tract is a woodcut portrait of Thomas Wentworth, Earl of Strafford, wearing a skull-cap, wide falling collar, and with a chain hanging upon his breast. The face is in a three-quarter view, to our right; the right hand is shown, pointing to our right. The portrait is inclosed by a frame, like a picture. This cut was also used for "The Discontented Conference," March 1, 1641, No. 181, 1641.

The text of this tract begins thus:—

"In this (as in a mirrour) you may see  
Wentworth, want worth, his life and tragedie,  
He was a Peer, once Pillar of this Land,  
Who a whole Kingdome had at his command;  
Indeed, What had he not? The confluence  
Of all things make men happy, Eminence  
'Bove others, Learning, Knowledge, Eloquence,  
The favour of his Prince, familiarity  
With his Peeres; he had volubility  
Of his tongue, with the strength of memory,  
Honours, offices, wealth, and potency."

The text continues with an account of Strafford. To it is added "A Post-script" in prose, which enlarges on the subject, and contains the following:—

"He was a terrour to the City, and an eyesore to the Countrey; his look was grimme, his anger intolerable, his rage implacable. He was tyranny in the Abstract; without any bowels of compassion. How many honest men did he cause to be committed? compelling the great Councell of the Kingdome of *Ireland* to condescend to his commands; trampling on the Peeres; oppressing his Majesties subjects," &c.

3 × 3 $\frac{1}{4}$  in.

Brit. Mus. Library, E. 157 / 1.

## 196.

THE LIAR. Or, A contradiction to those who in the titles of their Bookes affirmed them to be true, when they were false: although mine are all true, yet I terme them lyes.

*Printed in the yeare 1641.*

[May 12, 1641]

A TRACT with a woodcut on the title-page, representing "*The Liar rackt*," by the figure of a man who is astride of a six-sided roller, the ends of which rest in holes through two upright posts, which are connected at the top by a framework armed with spikes and sustaining by ropes four weights, which rest on the hands and feet of the man. The man is in his shirt and breeches, his legs and arms are bare; he has a mitre-shaped cap on his head.

The text contains references in the way of pretended stories as to the execution of Strafford, May 12, 1641, Laud, "Q. M." (Queen Henrietta Maria?), and her departure for Italy, Sir John Suckling, Sir W. Davenant and "Pearcy" (see "Times Alteration," Jan. 8, 1641, No. 162, 1641, and "Old Newes Newly Revived," &c., Dec. 21, 1640, No. 151, 1640), Wren, Bishop of Ely, the Brownists, Anabaptists (see "The Brownists Conventicle," No. 246, 1641), the King's visit to Scotland, the Book of Canons, the Bishops, Gregory (Brandon) the Hangman

(see "A Dialogue or, A Dispute between the late Hangman and Death," June 20, 1649, No. 762, 1649), Charing Cross, Women Preachers and Crafts-men Preachers (see "These Tradesmen," "April 26," 1647, No. 678, 1647). The stories thus referred to are supposed to have been told by an Englishman who travelled to the Swedish army. Disbelieving the man, the Swedes racked him in the manner represented in the woodcut.

5 × 4 $\frac{3}{8}$  in.

Brit. Mus. Library, E. 169/18.

## 197.

### A DESCRIPTION OF THE PASSAGE OF THOMAS LATE EARLE OF STRAFFORD, OVER THE RIVER OF STYX, WITH THE CONFERENCE BETWIXT HIM, CHARON, AND WILLIAM NOY.

Printed in the year 1641.

[May 12, 1641]

ON the title-page of this pamphlet is a woodcut, representing a river, the Styx, running fast between low banks, and a boat like an old Thames wherry, rowed by a sculler, Charon, who wears a high hat. In the stern of the wherry sits a personage, Strafford, in a black dress, high hat, and having his right hand extended, in the attitude of speaking to a third man, who, dressed in a long gown, like that of a lawyer, hat, and round ruff about his neck, stands at the steps on the bank, towards which Charon is pulling the boat. This woodcut was again used in 1684, for "Londons Wonder," Dec. 1683, No. 1124, 1683.

The Earl of Strafford was beheaded, May 12, 1641. Sir William Noy, Attorney-General to Charles the First, died August 9, 1634.

The "Dialogue" begins with a complaint by Charon, that although he has rowed hard for two hours he can scarcely advance a foot, and a demand to his passenger for his name; this Strafford tells, and Charon says that William Noy had been waiting for two months on the further bank of the Styx, expecting the arrival of this passenger. (Strafford's trial began March 22, 1641.) Charon gives a humorous account of the active and intrusive habits of Noy in Hades, who played with boys at nine-pins, drank with a tinker, wrestled with a wrestler, and had even played the ferryman himself a trick, "Marry he hath begot a whinsey, what do ye call it, a project, I a project, that out of the small Incomes that I receive, which is but a halfe-penny a Ghost, I should pay a penny out of every passenger I do transport, as a gratification or rentage to great *Pluto*." The boat touches the shore and Charon grumbles because Strafford gives him only a half-penny but bids him go onwards, thus, "Well, goc thy waies for a heavy Ghost, neither *Pompey* the Great, nor *Alexander* before him did make my boat to draw so deep. I doe not think but that hee hath devowr'd three kingdomes," &c. Strafford recognizes Noy, and the Attorney-General says that he remembers the newcomer as Sir Thomas Wentworth. Strafford's speeches which follow are in a stilted quasi-poetical style, and some of them in blank verse; he asks Noy if he remembered the Petition of Right; Noy replies, "Yes very well, my Lord." The former attributes to Noy the "plot" in ship-money, and disclaims a share in originating it. There is a reference to the swarming "*Mercury*," *i.e.* newspapers of the day. Noy proposes that Strafford should join him in his quarters among the attorneys, "it will make good sport for your Lordship to observe what devout cringes on their first comming the Attorneys and the Scriveners make to their little God Sir E. C." (? Edward Coke), "how with both hands lifted up, as he passeth by them, they will mumble their Paternosters to him." The earl bluntly refuses such society, and declares for "any place, so that I might have that which I come for, Rest."

See "The Discontented Conference Betwixt the two great Associates, William, Archbishop of Canterbury, and Thomas late Earle of Strafford," 1641, E. 157/3.

4 $\frac{1}{2}$  × 4 $\frac{1}{2}$  in.

Brit. Mus. Library, E. 156/21.

## 198.

CANTERBURIES DREAM: in which The Apparition of Cardinal Wolsey did present himselfe unto him on the fourteenth of May last past: It being The third night after my Lord of Strafford had taken his fare-well to the World.

*Printed in the yeare 1641.*

[May 14, 1641]

A TRACT with a woodcut on the title-page, representing the ghost of Cardinal Wolsey appearing to Laud as he lies in bed under a canopy and embroidered coverlet; the Cardinal wears a mitre and carries his archiepiscopal crosier. The text describes the appearance of Wolsey "between the houres of twelve & one, when the night was growing towards the morning;" the Cardinal laments to the Archbishop the downfall of others who, like themselves, had attempted "to set the mitre on a level with the crown," gives an account of himself, refers to the imprisonment of Sir Amias Paulet by his means, and is disturbed by the crowing of the cock, so that he breaks off.

$4\frac{3}{8} \times 3\frac{1}{2}$  in.

Brit. Mus. Library, E. 158/3.

## 199.

"A CONSPIRACY DISCOVERED: or, The Report of a Committee To the House of Commons in Parliament, of the Examination of divers of the Conspirators and others in the late Treason, June the 17, 1641."

*Printed in the year 1641.*

[June 17, 1641]

A WOODCUT, serving as a frontispiece to this tract, is divided into four compartments; the upper one represents the Pope sitting at a table, with two Cardinals, a Bishop, and a Friar; a figure of Time stands in front; on the table are an hour-glass, and three pieces of paper. The Bishop says "*Time brings all to light*," one of the Cardinals adds, "*The eye of heaven seeth all*." The three lower compartments represent, (a) the defeat of the Spanish Armada, "1588"; (b) Guy Faux trying to blow up the Parliament House "1605;" and (c) several ships at sea, "1639." The first of these designs appears, with two other woodcuts, at the top of the broadside entitled "The Pimpes Prerogative" &c. June 26, 1641, No. 203, 1641, with alterations in the inscriptions. The second and third woodcuts are adapted from Samuel Ward's "The Destruction of the Spanish Armada, 1588, and the Detection of the Gunpowder Plot," 1605, No. 41, 1588. The third print is inexplicable; it may be intended to refer, obliquely, to ship-money.

The text of the pamphlet relates to the plot called, from Captain Billingsley, one of those who confessed a share in it, "Billingsley's Plot," and had for its object the seizure of the Tower, and deliverance of the Earl of Strafford from his imprisonment there. The heads only of the witnesses' statements are given.

$4\frac{1}{2} \times 5\frac{7}{8}$  in.

Brit. Mus. Library, E. 160/17.

## 200.

THE LATE WILL AND TESTAMENT OF THE DOCTORS COMMONS, Shewing how he hath disposed of his Commissioners, Doctors, Proctors, Surrogates, Messengers, Examinors, Parators and Promootors, and the rest of his Attendants, With a short department of his Legacies, and how he hath bequeathed them. [June 26, 1641]

A BROADSIDE containing three woodcuts: 1, in the middle is a bust portrait of Archbishop Laud, wearing a cap and a small ruff, and tied to the wall by a rope which passes through a ring; his face is turned slightly to the right; 2, on the left, represents a king seated on his throne, with four peers kneeling; 3, on the right, shows an old man lying in bed, with Death aiming a dart at him with his right hand, and ringing a bell with his left hand. This woodcut was also used for No. 3, in "Death's Dance," 1641?, No. 294, 1641; No. 1, in "A Godly Song," &c., 1641?, No. 295, 1641; "Hubert's Ghost," 1641?, No. 296, 1641.

The "will" is in form. It appoints "the Scotchmen" as executors, and bequeaths the soul of the testator to the gunpowder makers, "to be made into gunpowder, which shall be employed only for the discharge of the new Canons" (*i.e.* "The Book of Canons" see "Archbishop Laud firing a Cannon," Dec. 16, 1640, No. 148, 1640); his body to the earth, to be buried in the Convocation House, St. Paul's, London (where the Court was held), and, among other things, "his incontinent articles to Bloomesbury, Long Acre and other like places of good fellowship." It is dated "26 of June," 1641.

The imprisonment of Archbishop Laud, to which the portrait here in question refers, began March 1, 1641. This woodcut appears also in "Portraits of John, Lord Finch of Fordwich, and Archbishop Laud," Jan. 8, 1641, No. 161, 1641; "Bishop Wren's Petition," March 1, 1641, No. 169, 1641; "The Bishops Potion," March 1, 1641, No. 177, 1641, and "The Portrait of Laud, Imprisoned," March 1, 1641, No. 173, 1641. The last is the original.

The text of "The late Will," &c., is repeated on the broadside entitled "The Pimpes Prerogative," &c. June 26, 1641, No. 203, 1641. For "Bloomsbury, Long Acre," &c., see "The Spirituall Courts Epitomized," June 26, 1641, No. 201, 1641, and "The Sisters of the Scabards Holiday," June 26, 1641, No. 204, 1641.

This broadside is alluded to in the pamphlet entitled "A Letter from Rhoan in France," June 28, 1641, No. 205, as having been published at this date.

Size of the oval, 3 × 2½ in.

Brit. Mus. Library, 669, f. 4 / 20.

„ print on left, 2⅝ × 2⅝ in.

„ print on right, 3¼ × 2⅝ in.

## 201.

THE SPIRITUALL COURTS EPITOMIZED, in a Dialogue betwixt two Proctors, Busie-Bodie, and Scrape-all, and their discourse of the want of their former imployment.

Printed 1641.

[June 26, 1641]

In the title-page of this pamphlet is a woodcut, representing a table, behind which are seated, in attitudes of speaking, two ecclesiastics, Drs. Lamb and Duck; over

their heads is printed "Runne Lamb," and "Fly Duck." See "Portraits of John, Lord Finch of Fordwich, and Archbishop Laud," Jan. 8, 1641, No. 161, 1641. On the table appear a lamb running and a duck flying; also a book, sheet of paper, and an inkstand. Before the table stand three persons, as if before the Court to which Drs. Lamb and Duck were attached: in the middle is a woman bearing a baby; a man is on each side, on the shoulder of the one on the right she places her hand, as if referring the child to him. External to these are two clergymen, with black and white hoods respectively.

The text refers to the suppression of the Ecclesiastical Courts. Alderman Abel is reported to be prying for butts of unlicensed wine, in the manner of the officers of these Courts in seeking offenders from whom they could obtain bribes. Busie-Body says, "I ne're ear'd much for an Administration." Scrape-all replies, "But I did, for I would get more by it, the Inventory (which my man should ingrosse, as if one word were affraid of another) the account & the *quietus est*, and the gratuity, (which I never fayld of) then you could by an Ordinary will.- All *Bloomsbury, Coven Garden, Long-acre, Beeck-lane*, were as fearefull of me, as of a Constable or Justice *Long*, many a time have I stept in with 'em for my fees, and have had all content possible. I should have thought it an ill day i' th vocation if I had not got a peece." Busie-body delighted in a Commission which he would accompany to the country, and, if he was not bribed, would delay the matter or have the charge taxed by a surrogate to twelve or fourteen pounds, followed by a motion and an excommunication. Both of the speakers cheated the "country" proctors. Scrape-all refers to Dr. Duck thus: "At the visitation at *St. Magnus, Church*, when *Dr. Ducke* was hunted dry-foot into the water, when, had he not dived, the Spanels, would have tore him to peeces, they catcht hold of his legs and made them swell extreamey, ever since that time we have bin held in most special contempt, youre wh——s that would have hang'd themselves before to please us, now call us civill villaines, our Law, the lawdy Courts, and they that have preserv'd our Bills, now show them us, and expect restoration, nay, the *ultimum refugium* fails us now. That is, to bring a boy with fifty or threescore pounds, or (and) within a yeare or two turne him away, but keepe his monie; this is a blacke time for us; ten groats give in a licence now makes me as joound as a gratuity of ten pound would before. Can you not devise what course is to be taken?" Busie-body says that among other projects, he would "get acquaintance with parish Clearks & keep a horse that can find out a testament, if my brother *Coppernose* would die once, I would be made free of the Girdlers, and beg the probation of Citizens and Aldermens wils; if all faile me, Ile flie after Doctor *Roane* into *France*, and than wee'l eat capons and revive our living."

For Alderman Abel, see "An Exact Legendary," &c. No. 254, 1641; for "Bloomsbury," &c., "The Lamentable Complaints of Nick Froth," &c., No. 275, 1641; and "The late Will and Testament of the Doctors Commons" &c., June 26, 1641, No. 200, 1641; for "Beech Lane," the reference to "Madame Burley of Beech Lane" in "The Sisters of the Seabards Holiday," June 26, 1641, No. 204, 1641, and "The Pimpes Prerogative," June 26, 1641, No. 203, 1641; for Dr. Roane see "Times Alteration," Jan. 8, 1641, No. 162, 1641; "Old Newes newly Revived," &c. Dec. 21, 1640, No. 151, 1640, and "A Letter from Rhoan in France," June 28, 1641, No. 205, 1641; for Drs. Lamb and Duck see "Times Alteration," and "Old Newes newly Revived."<sup>1</sup>

$4\frac{1}{2} \times 3\frac{1}{2}$  in.

Brit. Mus. Library, E. 157 / 15.

<sup>1</sup> The funeral sermon on the wife of Dr. Duck, 1646, is E. 365/3.

## 202.

THE PROCTOR AND PARATOR THEIR MOURNING : or, the lamentation of the Doctors Commons for their Downfall. Being a true Dialogue, Relating the fearfull abuses and exorbitancies of those spirituall Courts, under the names of Sponge the Proctor, and Hunter the Parator.

Printed in the yeare 1641.

[June 26, 1641]

ABOVE is the title of a pamphlet, on the front of which is a woodcut, representing the Proctor seated at a table, with an inkstand, pen-case, sealed and unsealed papers, &c., before him, and the "Parator," with his hat in his hand, standing in the attitude of speaking; behind is a woman; in the foreground a small dog. The text of the pamphlet consists of a dialogue between the persons named, in the course of which Hunter says, that he "had gotten good booty from transgressors against holydayes, of Chandlers, Ale-houses, Tavernes, Tobacco-shops, Butchers, Comfit-makers, Gunsmiths, Bakers, Brokers, Cookes, Weavers & divers other malefactors against our terrible Canons and Jurisdiction: for had I but given them a severe looke, I could by that meanes have made them draw their purses, or else they knew whither they were to be fetcht up by a *Coram Nomine*" (see "The Lamentable Complaints of Nick Froth," &c., 1641, No. 275, 1641). "I have put 80 of these fearfull Birds into one net, & I alwayes held correspondency with the Clarks of Parishes, so that I could stand by a pillar in the Church, and heare them all excommunicated at once, by the poore Curate, who durst not disobey for fear of the mighty command of the Judges of the Courts whose awfull injunctions were as formidable to such 10. li. a year fellowes, as Canon shot to young Sea-men," &c.

*Sponge* says, "For my part I alwayes covenanted with the Parator my setter, and paid him, but I sate at home like one of the Spanish Inquisitors, and fram'd Interrogatories against them that hee brought in," &c.

The two men continue to describe the modes in which they respectively employed the authority of the Ecclesiastical Courts, and how, had they not been stopped in these practices by the action of Parliament, their offices would have been used against "Popish Recusants," "Seminary Priests," "holy Nunnes, and young Novices," "Brownists, Anabaptists, and Familists, who love a Barne better then a Church," "Curats, Lecturers and Schoolmasters, Ushers, that have been willing to officiate their places without licences and though they had generall licences." Likewise how these men knew the mode "to worry men's purses," by transferring causes by appeals from one court to another, from the Archdeacons' Courts ultimately to that of High Commission. With references to "*Johannes Lamb, legum Doctor & Miles*," to the "Court of Arches," as then held in Bow Church, Cheapside, the "Chancell of which had need to bee new consecrated; for it is soundly polluted by scolding, railing, lying, dissembling, foysting, cogging, jeering, false latine and corrupt judgement." Hunter says, "as the Proctor is the Judges hony pot, so the Parator is the Proctors;" that the judges expected rewards for deciding cases according to the Proctor's desire. *Sponge* refers to the incarceration of Laud (see "Archbishop Laud in a Bird Cage," &c., March 1, 1641, No. 174, 1641) in the Tower as inimical to "the Doctors of the Commons." Finally, Hunter declares that, "if all failes, Ile turne Journey Man to *Gregory* (Brandon) the hang-man, for it is reported hee has great trading" (see "The Copie of a Letter sent from the Roaring Boyes," &c.,

1641, No. 259, 1641, and "The Organs Echo," March 1, 1641, No. 185, 1641).

On the subject of this woodcut, see "The Pimpes Prerogative," &c., June 26, 1641, No. 203, 1641; "The late Will and Testament of the Doctors Commons," &c., June 26, 1641, No. 200, 1641.

4½ × 3½ in.

Brit. Mus. Library, E. 156/13.

## 203.

THE PIMPES PREROGATIVE: Exactly and compendiously deciphered in a Dialogue between Pimp-Major Pig, and Ancient Whiskin, two most eminent men in that Faculty, with their exultation at the downfall of Doctors Commons.

*Imprinted at London in the Year, 1641.*

[June 26, 1641]

A BROADSIDE surmounted by three woodcuts. No. 1, in the middle, represents the Pope holding a conclave, to lament the fall of the Court of High Commission in England. He is seated at a circular table, with two Cardinals and a Bishop; a Friar stands on the right; the Cardinal who sits at the Pope's left hand says, "What! No Commission!" the Bishop on the left says, "Then wo to Rome and us;" a figure of Time, with a scythe over his shoulder, stands in the middle facing the Pope. 2. The cut on our left represents Pimp-Major Pig, standing looking to the right and saying:—

"I feare no Summons  
From Doctors Commons."

3. That on our right represents Ancient Whiskin, standing in a landscape, and saying:—

"I care not a Straw  
For the Bawdy Law."

The first of these woodcuts was used, with alterations in the inscriptions, as the frontispiece of "A Conspiracy Discovered," &c., June 17, 1641, No. 199, 1641.

The text of the broadside, which is printed in black-letter, comprises the inquiries of Major Pig if Ancient Whiskin knew of any pretty and not over modest country girls who had lately come to London. The Ancient expresses his delight in the downfall of Doctors Commons; in this Pig joins. The speakers further refer to "Madame Burley of Beech Lane" (? in Barbican). See "The Spirituall Courts Epitomized," June 26, 1641, No. 201, 1641. At the foot is, "The late Will and Testament of the Doctors Commons," as in the article with that title, June 26, 1641, No. 200, 1641.

The designation Ancient Whiskin gives to the particular kind of law which may be supposed to touch him appears to have been commonly applied to the law of the Ecclesiastical Courts in Laud's days, as the Archbishop's Court is spoken of by "Nick Froth the Tapster," in "The Lamentable Complaints," &c., No. 275, 1641, as the "Bawdy Court," on account of its interests in matters matrimonial, no doubt, although in his case it interfered with the selling of drink on Sundays. "Froth" further says of the officers of this Court, "He assure you they used to have a Noble a quarter of me." Rule-roast says, "I paid them no quartridge, but they tickled my beefe, a stone of beefe was no more in one of their bellies than a man in Paul's." Prynne, in a marginal note to his "Canterburies Doome," &c., 1646, referring to the proceedings of Laud when consecrating the church of St. Catherine Cree, London, says—when he had described how the prelate cursed



those who kept "prophane Law Courts" in churches,—“Were not their spiritual Bawdy-courts commonly kept in Churches such.”

See “The Lamentable Complaints of Nick Froth,” &c., 1641, No. 275, 1641; “The Proctor and Parator,” June 26, 1641, No. 202, 1641; “The late Will and Testament of the Doctors Commons,” June 26, 1641, No. 200, 1641; “The Sisters of the Scabards Holiday,” June 26, 1641, No. 204, 1641.

1.— $4\frac{1}{2} \times 3\frac{3}{4}$  in.

Brit. Mus. Library, 669, f. 4/18.

2.— $3\frac{3}{4} \times 2\frac{1}{2}$  in.

3.— $3\frac{1}{2} \times 2\frac{3}{4}$  in.

## 204.

THE SISTERS OF THE SCABARDS HOLIDAY: or, A Dialogue between two reverent and very vertuous Matrons, Mrs. Bloomesbury, and Mrs. Long-Acre her neare Neighbour. Wherein is Discoursed how terrible, and costly the Civill Law was to their Profession; and how they congratulate the welcome Alteration.

Printed 164 .

[June 26, 1641]

THERE is a woodcut, which seems to have been prepared for another subject, on the title-page of this tract, which represents four elderly women standing near a younger female, who is seated: two stand behind; one of these appears to be holding the young woman by the hair, while her fellow clutches a knife; the other two, who stand on the right and left of the group, seem to be quarrelling. A man, with what appears to be a cap in his hand, seems as if in the act of entering upon the scene by means of a trap in the floor; his head and hands only appear in the lower left-hand corner of the woodcut.

The dialogue describes the manner in which the officers and others of the then recently suppressed Ecclesiastical Courts acted towards the holders and tenants of bad houses in the neighbourhoods of Long Acre and Bloomsbury, London (see “The late Will and Testament of the Doctors Commons,” June 26, 1641, No. 200, 1641, “The Spirituall Courts Epitomized,” &c., same date, No. 201, 1641), with references to “the gent in the cut-finger’d gloves,” the resolution of Mistress Long Acre to continue in her vocation, as the tax in question would no longer be levied on it; to recall, by means of Henry Hackester, her chief pimp, all her strayed gentlewomen,—“Mistresses” Lacy, Skinner, Butler, Webster, Glover, Symmonds and Clayton. The text concludes with the intention of the speakers to send joyful proclamations through Turnmill Street, Goulding (? Golden) Lane, Beech Lane (? Barbican, see “The Spirituall Courts Epitomized,” “The Pimpes Prerogative,” &c. June 26, 1641, No. 203, 1641; and “Wonderfull Strange Newes from Wood Street Counter, &c.” 1642, E. 144/4), and Pickhatch.

$4\frac{1}{4} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, E. 168/8.

## 205.

A LETTER FROM RHOAN IN FRANCE WRITTEN BY DOCTOR ROANE ONE OF THE DOCTORS OF THE LATE SICKE COMMONS, TO HIS FELLOW DOCTOR OF THE CIVILL LAW. Dated 28, of Iune last past. With an Ellegy written by his owne hand upon the death and buriall of the said Doctors Commons.

Printed in this happy yeare, 1641.

[June 28, 1641]

A TRACT with a woodcut on the title-page, representing Dr. Roane in lay costume, with a pack suspended by a stick over his shoulder, walking on a path which leads to a mound in the distance on our left, on which he appears again, sitting by a pillar, with the bundle and stick by his side; to our right is a tower, in which are several bells ringing, as if saying,—

“ O poore Roane,  
Thou art quit gone  
And left all alone,  
O Hone, oh Hone.”

Dr. Roane was one of the most eminent doctors who acted in Laud's Ecclesiastical Courts; he fled from the indignation of the House of Commons, and is frequently alluded to in pamphlets and broadsides of the time (see “Times Alteration,” Jan. 8, 1641, No. 162, 1641, “Old Newes newly Revived,” Dec. 21, 1640, No. 151, 1640, and “The Spirituall Courts Epitomized,” June 26, 1641, No. 201, 1641). This Letter professes to give an account of the education of the writer and the person to whom it is addressed at Trinity Hall, Cambridge, as Fellow Commoners, their entry to the “Commons,” and conduct in that position; how the writer bribed Laud's chief servants with silk stockings, suits of satin, plush cloaks, beavers, and the like, their chaplains with “Canonicall Cassocks and Leviticall girdles, not passing the gate without a memorandum to the porter;” that he was “*Martin's* minion, *Lambs* best-beloved, and *Ducks* delight” (for Drs. Lamb and Duck, see “The Spirituall Courts Epitomized”), that in their courts he always carried his causes successfully. He was in league with the Registrars of these Courts. There is a reference to “The late Will and Testament of the Doctors Commons,” June 26, 1641, No. 200, 1641, as having been published at this time. Also to “*Child*, the Scrivener.”

Appended is “A Funerall Elegie made by *Dr. Roan* now a fugitive in *France*, upon the fall and death of *Doctors Commons*,” with references to the imprisonment of Laud, the state of the Ecclesiastical Courts, imprisonment of the bishops (see “The Bishops Last Good Night,” Dec. 30, 1641, No. 220, 1641), Sir W. Davenant as imprisoned, the flight of Sir John Suckling (see “Times Alteration”), “Bonny Rag,” the Pursuivant and Mace-bearer of the Courts, the Delegates of the Court of Arches, the Courts of Audience, Prerogative, “Baudy Court” (see “The Lamentable Complaints of Nick Froth,” &c., No. 275, 1641, and “The Pimpes Prerogative,” &c., June 26, 1641, No. 203, 1641), or Court of Defamations, Drs. Duck and Lamb, the Customs Farmers (Abel and Kilvert, see “An Exact Legendary,” &c., No. 254, 1641).

3½ × 3 in.

Brit. Mus. Library, E. 164/6.

## 206.

THE SERMON AND PROPHECIE OF MR. JAMES HVNT OF THE COUNTY OF KENT. Who professeth himselfe a Prophet, Which hee hath endeavoured to deliver in most Churches in and about London, but since delivered in the Old Bailey. Octob. 9, 1641. Written with his owne hand.

*Printed for Tho: Bates, 1641.*

[*Oct. 9, 1641*]

ON the title-page to this tract is a woodcut, representing an open window, through which is seen "*Prophet Hunt*" standing in a tub, preaching to nine men and two women, who stand round him. See "*New Preachers, New*," Dec. 19, 1641, No. 211, 1641. This illustration is taken from the same block as that used for "*A Swarme of Sectaries, and Schismatiques*," &c., 1641, No. 251, 1641. The inscription has been altered from "*Sam: How*" to "*Prophet Hunt*"; and the block reduced in width in order to take away the sign of the "Nag's Head," which appears in the front of "*A Swarme*," &c. Also for "*New Preachers New*," where the sign is cut out of the block; and for a tail-piece to "*Lvcifer's Lacky*," Dec. 4, 1641, No. 210, 1641, where the block appears reduced in width, and the space for the inscription is vacant. Other alterations which were made for the repeated services of this block are noted as above.

See "*A Curb for Sectaries and Bold Propheciers, by which Richard Farnham the Weever, James Hunt, the Farmer, M. Greene, the Feltmaker, and all other like bold Propheciers and See Seaders may be bridled and kept within their own beaten way.*" 1641, E. 176 / 17.

See "*The Sermon and Prophesie of James Hunt*," 1642, E. 132 / 21; "*A Sermon Gathered and set forth by that Divine Spirit which God hath given to me, James Hunt*," &c., 1648, E. 448 / 14; "*The Spirituall Verses and Prose of James Hunt, &c.*," E. 476 / 38; "*These Spiritvall Verses of James Hunt, &c.*," 1642, E. 134 / 34.

$2\frac{1}{2} \times 2\frac{3}{8}$  in.

Brit. Mus. Library, E. 172 / 26.

## 207.

A COPPIE OF THE BILL AGAINST THE XIIJ BISHOPS, PRESENTED TO TO THE LORDS, BY THE COMMONS, OCTOB. 25, 1641. Entituled An Act for dissolving all persons in holy Orders to exercise temporall Jurisdiction and Authority. With the Names of the XIII. Bishops lately Impeached. Whereunto is added the substance of a Letter presented to Mr. Pym, containing very wicked and bloody Expressions.

*London, Printed for John Thomas, 1641.*

[*Oct. 25, 1641*]

ON the second leaf of this tract is a woodcut bust-portrait of Archbishop Laud, inclosed in an oval, as by a frame.

Below are these lines:—

“Reader behold and pittie the decay  
Of this late great man, who the other day

Liu'd great and gracious in his Princes eyes,  
 But being fallen all people him despise;  
 Deplore his sad fate, pray that he may prove  
 As once on Earth, so great in Heaven above."

This woodcut was used for No. 2 in "The Discontented Conference," &c., March 1, 1641, No. 181, 1641, and in "All to Westminster," &c., 1641, No. 269, 1641.

3 × 3 in.

Brit. Mus. Library, E. 173 / 21.

## 208.

## DOLEFVLL NEWES FROM EDINBOROUGH IN SCOTLAND. ETC.

Printed for William Field, 1641.

[Nov. 1, 1641]

At the back of the title of this tract appears the same woodcut as that which was used for "The Scots Loyaltie to The Protestants of England and Ireland, &c." Dec. 27, 1641, No. 213, 1641; "Jennies Answer to Sawny," 1641?, No. 289, 1641; "A New Song of Moggie's Jealousie," &c., 1641?, No. 288, 1641; "The Scotch Wedding," 1641?, No. 290, 1641; "Blew Cap for Me," 1641?, No. 289, 1641.

The text refers to alleged disturbances by Frenchmen in Scotland, *circa* Nov. 1, 1641; and tells how the Mayor of Newcastle was shot and others fell into a coal-pit; and, as to Ireland, the cruel treatment of a lady, the hanging of a "Divine," the landing of the Earl of Tyrone from Spain, the siege of Dublin, and defeat of the Protestants in that country.

4 × 3 in.

Brit. Mus. Library, E. 179 / 17.

## 209.

## AN EXACT COPY OF A LETTER SENT TO WILLIAM LAUD, LATE ARCH-BISHOP OF CANTERBURY, NOW A PRISONER IN THE TOWER, NOVEMBER THE 5. 1641. ETC.

Printed for H. W. (Henry Walker), and T. B., 1641. In MS. "No. 2" and "2d." [Nov. 5, 1641]

On the title-page of this pamphlet is a woodcut, which is described under "Canterburie Pilgrimage," &c., March 1, 1641, No. 180, 1641.

The text refers to Laud's conduct at and before the time in question, and consists of a dialogue which ensued on the visit of "A," the author, to the Archbishop in the Tower.

This woodcut was used for "Canterburie Pilgrimage," &c., March 1, 1641, No. 180, 1641; as a tail-piece to "A Conspiracie of the Twelve Bishops in the Tower," Dec. 30, 1641, No. 218, 1641; and half of it, the figure of the man walking, is at the end of "The Prologve" in "The Prologve and Epilogve of a Comedie, presented at the Entertainment of the Prince His Highnesse, by the Schollers of Trinity Colledge in Cambridge in March last, 1641, March 1642, No. 193, 1642.

5¼ × 3½ in.

Brit. Mus. Library, E. 177 / 1.

## 210.

LVCIFERS LACKY, OR, THE DEVILS NEW CREATURE. Being the true Character of a dissembling Brownist, whose life is hypocriticall, instructions Schismaticall, thoughts dangerous, Actions malicious, and opinions impious. With the relation of their repulse from the Parliament House upon Thursday the 4, of December (1641), &c.

*London, Printed for John Greensmith, 1641.*

[Dec. 4, 1641]

By way of tail-piece to this tract, and printed on a separate leaf, is a woodcut which served for "A Swarme of Sectaries, and Schismatiques," &c., 1641, No. 251, 1641. For the service now in question, that part of the block which represented the side view of the "Nag's Head" tavern, Coleman Street, with its projecting sign, was removed, except a small portion, and the block reduced in width accordingly. The space for the inscription is blank, and these lines appear beneath:—

"When Women Preach and Coblers Pray,  
The fiends in Hell make holiday."

The same block was used for "New Preachers, New," &c., Dec. 19, 1641, No. 211, 1641; and for "The Sermon and Prophecie of Mr. James Hunt," &c., Oct. 9, 1641, No. 206, 1641, with changes which are noted under those headings in this Catalogue. The cobbler referred to in these verses was Samuel Howe. See "A Swarme of Sectaries," &c., and the references to him which are given with "New Preachers, New."

The text of this tract refers to the many sects of the time, including "Adamites." (See "The Brownists Conventicle," No. 246, 1641; and "A Nest of Serpents Discovered," No. 248, 1641). For "Job" (? Quartermaine, see "New Preachers, New,"), a brewer in whose malt-house a congregation was held, "the number being about sevenscore, who had everyone a Religion by himselfe, and everyone a nigher way to Heaven than the other, each showed his opinion, which to relate it would be too tedious, but their ambitious zeale was so hot that in snuffe each left the other, but not long after the Reverend Box-maker John Hetherington" (see "These Tradesmen," &c., "April 26," 1647, No. 678, 1647; "A Catalogue of the severall Sects," "Jan. 19," 1647, No. 666, 1647, and E. Pagitt's Heresiography, 1654), "was elevated as high as Little St. Bartholomewes Pulpit where he threw more stones against the Bishops and the booke of Common Prayer than little Boyes use to doe Snow-balls in the time of Winter." The text contains further references to the assembling of the sectaries, as stated in the title, on Thursday, December 4, and Friday, the 12th of the same month. See "The Discovery of a Swarme of Soperatists, or A Leathersellers Sermon," &c. E. 180/25.

Probably the "Lacky" aimed at in the title of this tract was Spencer the Groom or Horsekeeper (see "New Preachers, New," and "The Brownists Conventicle.")

$2\frac{7}{8} \times 2\frac{3}{4}$  in.

Brit. Mus. Library, E. 180/3.

## 211.

NEW PREACHERS, NEW. Greene the Feltmaker, Spencer the Horse-rubber, Quartermine the Brewers Clarke, with some few others, that are mighty sticklers in this new kinde of talking Trade, which many ignorant Coxcombes call Preaching. Whereunto is added the last Tumult in Fleetstreet raised by the disorderly preachment, pratings, and prating of Mr. Barebones the Leather-seller, and Mr. Greene the Felt-maker on Sunday last the 19, of Decemb. (1641). [*Dec.* 19, 1641]

ON the title-page of a tract styled as above appears the same woodcut as that of "A Swarme of Sectaries and Schismatiques," &c., 1641, No. 251, 1641, with the sign of the "Nag's Head" tavern, Coleman Street, cut out of the block, leaving a vacant space, and one of its supports, "Sam: How," was removed for the names of "Greene the Feltmaker" on the right of the preacher, and "Barebones the Leatherseller" on the left. The block was also used for "The Sermon and Prophecie of Mr. James Hunt of the County of Kent," &c., Oct. 9, 1641, No. 206, 1641, and for a tail-piece to "Lveifers Lacky," &c., Dec. 4, 1641, No. 251, 1641; in both of these it appears reduced in width, to get rid of the view of the side of the house; other changes are noted under those headings in this catalogue.

For Greene the Felt-maker see "A Curb for Sectaries and Bold Propheciers," &c., 1641, E. 176/17, "The Brownists Conventicle," 1641, No. 246, 1641, "The Brownists Synagogues," &c., E. 172/32. For Spencer the Horse-rubber, see "The Brownists Synagogues," &c., where one Spencer is described as a coachman,<sup>1</sup> see "Lveifers Lacky," "The Brownists Conventicle," 1641, No. 246, 1641. "Barebones" was the well-known Mr. Praise-God Barbon, whose travestied name was given to the House of Commons, of which he was a member; see "The Discovery of a Swarme of Seperatists, or a Leathersellers Sermon," &c., E. 180/25, where his name is spelt "*Burboon*."

The text of this tract comprises a letter supposed to be written to "*John Greene, a Hatmaker*," i. e., feltmaker, or maker of felt hats; and refers to "Coblers," e. g. Samuel Howe, see "These Tradesmen," &c., "April 26," 1647, No. 678, 1647, "A Swarme of Sectaries, and Schismatiques," &c., 1641, No. 251, 1641, "The Brownists Conventicle," 1641, No. 246, 1641; also to "Taylers" (see "These Tradesmen," &c.), "Horsekeepers," to Spencer (see the above references), who is described as having been a serving-man, a porter, a groom in a stable, chandler and weaver; to Robinson, &c. The text concludes with "A briefe touch, in memory of the fiery zeale of Mr. *Barebones* a reverend unlearned Leatherseller, who, with Mr. *Green* the Feltmaker, were both taken preaching or prating in a Conventicle, amongst a 100 persons, on Sunday the 19. Decem. last, 1641." This describes Barbon's residence as "neere Fetterlane end in Fleet Street, at the signe of the Locke and Key," and concludes with a reference to "Prophet Hunt," who "did his best to raise the like strife and trouble in St. Sepulchre's Church;" see "The Sermon and Prophecie of Mr. James Hunt of the County of Kent," &c., Oct. 9, 1641, No. 206, 1641.

For one of the Feltmaker's sermons see "The First Man, or a Short Discourse of Adam's State," E. 55/15, 1643.

3¼ × 2½ in.

Brit. Mus. Library, E. 180/26.

<sup>1</sup> Probably to this coachman Robert Heath referred in his "Occasional Poems," 1650, 1076, b. 11/1, p. 7, by the verses, "On Whip, the Preaching Coachman."

## 212.

“CAPTAINE VAUL THAT CRUEL TYRANT.”

Tailpiece to a Tract entitled :—“A terrible Plot against London and Westminster Discovered,” &c.

*London, Printed for John Greensmith, 1642.*

[Dec. 27, 1641]

A WOODCUT of “Captaine Vaul that cruell Tyrant,” apparently prepared for another subject, but, as the text shows, applied here with reference to Colonel Lunsford, who was dispossessed of the Lieutenantancy of the Tower. See “Portraits full length, standing, of Judge Mallet, Archbishop Williams, and Col. Lunsford,” No. 341, 1642, and “The Scots Loyaltie,” &c., Dec. 27, 1641, No. 213, 1641.

The woodcut represents an ill-looking man in a Cavalier’s dress of this date, with a walking-stick in his right hand, a short-sleeved cloak over his left shoulder, below which appears the scabbard of his sword; a dagger hangs at his hip; a broad-brimmed and heavily plumed hat is on his head; large spurs and bows are on his boots.

The same woodcut was, without the inscription, used for a tail-piece to “The Attachment, Examination, and Confession of a French man upon Christmas Day concerning Treacherie intended against London, upon Tuesday, Decemb. the 27, 1641,” E. 181/17; as “Mr. Hall chiefe Agent in the Uprore,” a tailpiece to “Terrible News from York,” 1642, E. 143/12; also in E. 173/23, “The Two Inseperable Brothers,” &c., No. 3, C. 20 f., “Roxburghe Ballads,” vol. iii. p. 217; “The Welch Plunderer, March 1, 1643, No. 362, 1643; and No. 3 in “A Paire of Turtle Doves,” 1641?, No. 286, 1641.

$2\frac{3}{8} \times 3\frac{7}{8}$  in.

Brit. Mus. Library, E. 131/9.

## 213.

“THE SCOTS LOYALTIE TO THE PROTESTANTS OF ENGLAND AND IRELAND, By proffering to both Houses of Parliament speedie Ayd; also the Answer of the Lord Maior and Sheriffes to the Committee, some Objections being made against them,” &c.

*printed for William Field, 1641.*

[Dec. 27, 1641]

THIS pamphlet is further entitled “the true reall, and exact Relation of that bloody mutiny, which was upon Munday last in Westminster Hall, concerning the maintenance of Bishops, and concerning Colonell Lunsford, who was Lieutenant of the Tower.” At the end, by way of tailpiece, is a woodcut of a man wearing a flat cap, with long hair, beard and moustaches, falling collar, and grasping a pair of gloves in his right hand, a thick staff in his left hand. Above are three representations of stone walls, two of which are surmounted by timber framing, as parts of a roof. The text describes a scuffle which took place in Westminster Hall between the enemies and friends of the Protesting Bishops (see “The Bishops Last Good Night,” Dec. 30, 1641, No. 220, 1641), especially a man who tried to pick a quarrel (? Col. Lunsford, see “Portraits of Judge Mallet, Archbishop Williams, Col. Lunsford,” 1642, No. 341, 1642); also that others, “about the number of fortie were resolved to be revenged upon those which first went about to withstand him” [Lunsford, in respect to his removal, at the petition of the House of Commons, from the Lieutenantancy of the Tower], “whereupon the afore-said Cavaliere they sent to make a disturbance in Westminster Hall, that then

they coming in as to part a fray with their weapons ready drawn, and then to slay as many as they could." To this swaggering person the woodcut of the man evidently refers. See a history of the scuffle in "A Bloody Masacre Plotted by the Papists," &c., 1641, E. 181/9.

The block now in question was likewise used for the back of the title of "Dolefull Newes from Edinborough in Scotland," &c., Nov. 1, 1641, No. 208, 1641, "Jennies Answer to Sawny," 1641?, No. 289, 1641, "A New Song of Moggie's Jealousie," 1641?, No. 288, 1641, "The Scotch Wedding," 1641?, No. 290, 1641, "Blew Cap for me," 1641?, No. 287, 1641.

The figure of the man,  $4 \times 3$  in. Brit. Mus. Library, E. 181/16.

Upper woodcuts, 1.— $1 \times 1$  in.

" 2.— $2\frac{7}{8} \times 1\frac{1}{8}$  in.

" 3.— $1 \times 1\frac{1}{8}$  in..

## 214.

A NEW DISPUTATION BETWEENE THE TWO LORDLY BISHOPS, YORKE AND CANTERBVRY. With a Discourse of many passages which have happened to them, before and since that they were committed to the Tower of London. Being very necessary for observation and well worth the Reading. Written in English Prose by L. P. (Laurence Price). February the second, 1642.

"The simple sort lives most at rest  
Whilst Lordly Bishops are distrest."

London, Printed for J. Wright. 1642.

[Dec. 30, 1641]

BY way of frontispiece to this tract is a woodcut, representing a man in a bishop's dress, in full face, inclosed by a frame. Above is "Yorke," *i. e.* Archbishop Williams of York, a constant opponent to Laud. This cut often appears in the tracts of the time, and without the name. The Archbishop of York was, the second time, committed to the Tower, Dec. 30, 1641. See "Portraits, full length, standing, of Judge Mallet, Archbishop Williams," &c., 1642, No. 341, 1642; "Portrait of John Williams," &c., 1642, No. 340, 1642, and the "Decoy Duck," Dec. 30, 1641, No. 215, 1641. This cut was used also for "A Spiritval Cordial for my Lord of Canterbury," 1644, No. 410, 1644.

The text consists of a dialogue, in which His Grace of York refers to an emetic that had been given to his brother of Canterbury by a physician. See "Portraits of Archbishop Laud, and Mr. Henry Burton," Jan. 10, 1645, No. 412, 1645; "The Bishops Potion," &c., March 1, 1641, No. 177, 1641. Likewise, for the destruction of Cheapside Cross, to "Bensteed," Lord Digby and Col. Lunsford. The text concludes with "A Song to the Tune of Banks his Bill of Fare."

$2\frac{3}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 1113/2.

## 215.

THE DECOY DUCK : Together with the Discovery of the Knot in the Dragons Tayle called &c.

Printed at London for F. Couls, T. Bates, J. Wright, and J. Banks. 1642.

[Dec. 30, 1641]

A TRACT with a woodcut on the title-page, which represents seven bishops sitting round a table and signing a "Protestation"; while from the window above eight



ducks, led by a decoy duck, are flying or about to fly down to the castle of "*Cawwood*," *i. e.* the Tower, which occupies the lower left-hand portion of the woodcut. Cawwood was a seat of the Archbishops of York, and therefore the reference is to the conduct of Archbishop Williams, who had been formerly Bishop of Lincoln and resided at Bugden, a seat which is named in the text. Williams had been confined in the Tower. See "Portrait of John Williams, Archbishop of York," No. 340, 1642.

The text indicates the Archbishop as a decoy duck, according to the practice of fowlers in his recently held see; it refers to the long imprisonment of the "Lincoln shire duck," from which, being released, he addressed a group of "Young pretty Ducklings," *i. e.* the Protestant Bishops, who admired his appearance greatly, yet feared him, until he inquired their names, and they answered in order, that they were of Durham, Lichfield and Coventry, Norwich, St. Asaph, Bath and Wells, Hereford, Oxford, Ely, Gloucester, Peterborough, and Landaff. The Decoy Duck then confessed that he was of Lincoln; at which, recognizing a long absent brother—(the Archbishop had been released by the Long Parliament in 1640)—they rejoiced. He promised them all sorts of benefits if they would sign his "Will and Protestation," which they did, and were beguiled to imprisonment in the Tower. See "The Bishops Last Good Night," Dec. 30, 1641, No. 220, 1641, and "A New Disputation," &c., Dec. 30, 1641, No. 214, 1641. The text concludes with a call for "the Poulterer," and the ducks shriek for mercy.

On the seventh page of this pamphlet is a woodcut, representing "*Apocriph*," *i. e.* the Dragon with a knot in his tail. See "*Apocriph*," Dec. 30, 1641, No. 216, 1641.

$4\frac{7}{8} \times 4\frac{7}{8}$  in.

Brit. Mus. Library, E. 132 / 35.

## 216.

"APOCRIPH" "&c."

[Dec. 30, 1641]

ON the seventh page of the tract, which is called "The Decoy Duck, together with the Discovery of the Knot in the Dragons Tayle, called, &c.," Dec. 30, 1641, No. 215, 1641, is a woodcut of the seven-headed dragon, with "*Apocriph*" on its side, its tail in three turns, and "&c." over the sting.

Beneath this is "A Dialogue between two Zealots concerning &c., in the New Oath, Devised by the Bishops to deceive their Brethren." This is in verse, and refers to "Sir Roger" and a "Brother of the Cloth," *i. e.* a clergyman, with further references to Booker and his Almanack, Garnet the Jesuit, &c.

$4\frac{3}{4} \times 2$  in.

Brit. Mus. Library, E. 132 / 35.

## 217.

THE APRENTICES ADVICE TO THE XII. BISHOPS LATELY ACCUSED OF HIGH TREASON, ETC.

Printed in the new year of the Bishops feare, Anno Dom. 1642. [Dec. 30, 1641]

As a tail-piece to this tract is the same woodcut as on the title of "Triple Episcopacie," March 1, 1641, No. 188, 1641, without the inscriptions, "*Of God*," "*Of Man*," and "*Of the Divelle*." Likewise, used for "*Vox Popvli, in Plaine English*," 1642, No. 322, 1642, with alterations.

The text of this tract, which is in verse, charges the bishops by their Latin titles, in evident reference to the signatures which they had appended to their

Petition to the King and Parliament, *e.g.* E. 181 / 22. It also comprises references, which are thus indicated—

“With *Indas, Garnet, Graunt and Fauz,*” “*Megpies,*” &c.

The Apprentices of London attacked Lambeth Palace May 11, 1640, a short time before the date here given. Laud, in the account of his going to prison in the Tower, March 1, 1641, especially notes that, in order to convey him without disturbance through the City, the hour of noon was chosen, when the citizens were at their dinners, and all went well until he reached the middle of Cheapside, when an apprentice spied the prisoner, and brought out the people to hiss and annoy him.

4 × 3 $\frac{3}{8}$  in.

Brit. Mus. Library, E. 131 / 10.

## 218.

A CONSPIRACIE OF THE TWELVE BISHOPS IN THE TOWER,  
AGAINST MR. CALAMIE, MR. BURTON, MR. MARTIAL, L,  
AND MANY OTHER WORTHY DIVINES, ETC.

*London: Printed for W. Bond,* 1641.

[Dec. 30, 1641]

SERVING as a tail-piece to this tract is the woodcut described under “*Canterburie Pilgrimage,*” &c., March 1, 1641, No. 180, 1641.

The text refers to the conduct of the bishops (see “*The Bishops Last Good Night,*” Dec. 30, 1641, No. 220, 1641) to the preachers who are above-named, desires that the Parliament should bring them to trial, “*For they daily concur together in machinations, rather how they may depopulate the Realm, or else how they might themselves obscurely escape from the Tower: Once they had concluded to shave themselves, put on perriwigs, and gray clothes, and so they thought to have escaped from thence, but their treachery was discovered, and notice given to the Parliament thereof.*” Further, the text refers to a false alarm, which had been given in the city by some drunken folks, who cried late at night that the Papists were rising, whereupon multitudes of armed men gathered in Covent Garden, Cheapside, and St. George’s Field in Southwark (Lambeth). See “*An Answer to the Articles against Master Calamy,*” &c., 1642. E. 132/7.

This woodcut was used for “*Canterburie Pilgrimage,*” as above stated; for “*An Exact Copy of a Letter sent to William Laud,*” &c., Nov. 5, 1641, No. 209, 1641; half of it, the man walking, is at the end of “*The Prologve,*” in “*The Prologve and Epilogve of a Comedie,* presented at the Entertainment of the Prince His Highnesse, by the Schollers of Trinity Colledge, in Cambridge, in March last,” March, 1641, No. 193, 1641.

5 $\frac{1}{4}$  × 3 $\frac{1}{2}$  in.

Brit. Mus. Library, E. 181 / 32.

## 219.

LAMBETH FAIRE, WHEREIN YOU HAVE ALL THE BISHOPS  
TRINKETS SET TO SALE.

*Printed Anno Dom.* 1641.

[Dec. 30, 1641]

A TRACT referring to the imprisonment of the bishops, Dec. 30, 1641, with a woodcut on the title-page, which represents the Pope seated in St. Peter’s Chair, and pressed down by the weight of an open book, which is inscribed “*Heu quanta de spe decidi,*” and rests upon his shoulders. A tablet, inscribed “*O tempora! O mores!*” is suspended from his neck. Above the woodcut are these lines:—

"I sit thus groveling in *S. Peters Chaire*,  
'Ore prest with grieffe to thinke on *Lambeth Faire*."

On the right of the print is,—

"O mihi præteritos referet si Iupiter annos  
Qualis eram ———."

And, on the left,—

"Death close mine eyes with thy eternall doome,  
Before this *Faire* be thus proclaim'd of *Rome*."

The text, which is in verse, appears to come from the mouths of the bishops, as "Cheap-Jacks," when selling goods, with humorous references to "Doctor Story"—

"Our Bishops should change caps with Doctor Story,"

*i. e.* "the old three corner'd bonnet," mentioned in "A Discovery of the Jesuits Trumpery," &c., No. 230, 1641 (see "The Last Will and Testament of Richard Brandon, Esquire," June 20, 1649, No. 760, 1649). The text also to the Lord "Keeper" Finch, "Wren," Bishop of Ely, vestments, caps, beads, a crucifix, lawn sleeves, a silk gown, being that of the archbishop, his crosier, mitres, caps "rotund and square," embroidered rochets, copes, tippets, and scarves; likewise to altars, crosses, fonts, cherubim, organs, "Hymnes," the Host, "dum Priests," singing boys, "antick Cringers," High Altars, mass books, "bells baptized"; then to "the *Cathedra*, once *St. Peters Chaire*,"

"The candid Serplesse and the Wedding *Ringes*  
Pictures for Bibles and such pretty things :  
Heres the late *Canons*<sup>1</sup> and the new found *Oath* :  
To sell *Et cætera* I am very loath :  
You formerly have heard by true Relation :  
These were the toyes wec made i' th' *Convocation*.  
*Oath ex Officio*, here if you will buy :  
Or *High Commission*, take it presently.  
Heres *Ember weekes* with their chapt *Jack-a-Lent*,<sup>2</sup>  
To help you at a pinch when all is spent :  
Heres *Holy Dayes* to sport the time away :  
Or Booke of Pastimes for the *Sabbath Day* :  
Heres *Deanes* and *Prebends*, and the filthy Nest  
Of *Pursevants*, *Promoters*, and the rest,  
*Chancelours*, *Officialls*, *Surrogates*, and all  
The lofty *Courtiers* of *Commission Hall*.  
Come *Clergy* Chapmen, to your *Hierarchie*,  
Heers exc'lent *Ware*, as good as ere you see ;  
*Jure Divino*, that's become our Doome,  
Wee'l sel't for Wharfage to the Court of *Room*.  
*Burialls* and *Churchings*, we have wondrous store,  
Upon my word, they all come from the *Whore* ;  
Then next to him a fiery fat guts fell,  
Brought six and twenty *Bishopricks* to sell.

Bishop after bishop, or chapman after chapman, offers the like articles, including candles that would

"—— scare the Devil."

A messenger runs through the crowd, and shouts to the bishops to make haste for

<sup>1</sup> The Book of Canons.

<sup>2</sup> A dried fish.

Rome, because the House of Commons had voted them "down," and the hangman was coming.

See "Old Newes newly Revived," Dec. 21, 1640, No. 151, 1640, for a reference to this pamphlet, where it is said to have been written by a "little Levite" (? Mr. Henry Burton).

There is a very curious reference to this pamphlet in "The Poets Knavery Discovered" (circa 1642), E. 135 / 11, with the titles and authors' names of many more in this series. This pamphlet says, "There have been above three hundred lying pamphlets published" since the Earl of Strafford's execution.

See "New Lambeth Fayre," &c., by "Richard Overton," 1642, E. 138 / 26.  
 $2\frac{3}{4} \times 3\frac{3}{4}$  in. Brit. Mus. Library, E. 151 / 20.

## 220.

## THE BISHOPS LAST GOOD NIGHT.

*London Printed in the yeer that ended,  
 When the Prelates Protestation against the Parliament was vended,  
 And they were sent to the Tower, as the old yeer ended,  
 By a dozen together,  
 In frosty weather. Anno Dom. 1642. Altered in MS. to "1641."*

[Dec. 30, 1641]

A BROADSIDE containing two woodcuts: (1.) The one on our left represents Archbishop Laud, sitting at a table, addressing four "Bishops," who stand on his right, and two "Citizens," who stand on his left; to the bishops he says "Only Canonically prayers," and they answer "So we desire it;" to the citizens he says, "no afternoon sermons;" and they reply "Then no Bishops." The other (2.) represents the Pope mounted on the seven-headed beast, with a "Jesuit, Fryer, and Papist," standing before him, to whom he says, "Estote proditores, Betraye your Country," and little black demons fly from his mouth to theirs. Above and below the woodcuts are these lines:

- (1.) "Where Popery and Innovations doe begin  
 If they had ruld still, where had we been?"
- (2.) "There Treason will by degrees come in.  
 God keepe us from Prelates, Popish Prelates."

Below are fourteen verses:—

## I.

"Come downe Prelates, all arow,  
 Your Protestation brings you low,  
 Have we not always told you so;  
 You are too sawey Prelates,  
 Come downe Prelates."

## II.

"Canterbury your Armes from the Steeple high,  
 The stormes have caused low to lie,  
 You know not how soone your selfe may die,  
 Prepare your selfe Canterbury;  
 Downe must Canterbury."

## III.

" *Yorke*, when you were *Lincolne* of late,  
 You were in the *Tower*, yet still you will prate,  
 How dare you Protest against the whole State,  
 You are too bold *Yorke*.  
 Come downe proud *Yorke*,

## IV.

" *Durham*, how dare you be so bold,  
 To have the Parliament by you contrould,  
 'Twere better you to the *Scots* had been sold,  
 You are deceived *Durham*,  
 Come downe old *Durham*.

## V.

" *Coventry*, and *Lichfeild*, your Popery is knowne,  
 'Twere better you had let the Parliament alone,  
 But now it's too late to make your moane,  
 You are fast *Coventry*,  
 Come downe *Coventry*.

## VI.

" *Norwich*, is your Remonstrance come to this,  
 We now see what your humilitie is ;  
 Were you removed from *Exeter* for this,  
 You are led away *Norwich*,  
 Come downe *Norwich*.

## VII.

" *Asaph*, what a change is here,  
 You that even now was so great a Peere,  
 And now a Prisoner this new yeare ;  
 You must lie by it *Asaph*,  
 In the *Tower Asaph*.

## VIII.

" *Bath and Wels*, where is now thy hope,  
 Canst thou not get a pardon from the Pope,  
 To passe away without a Rope  
 Where art thou *Bath and Wels* ?  
 Down must *Bath and Wels*.

## IX.

" *Hereford*, was never so promoted,  
 Since out of the Convocation he was rooted,  
 To hasten this project it was well footed,  
 To bring thee down *Hereford*,  
 Down must *Hereford*.

## X.

" *Oxford*, the Students will curse thy fact,  
 For doing of such an ungodly Act.  
 Thy credit now is utterly cract :  
 You are not for *Oxford*,  
 But the *Tower Oxford*.

## XI.

"*Ely*, thou hast alway to thy power,  
Left the Church naked in a storme and showre,  
And now (for't) thou must to thy old friend ith' Tower ;  
To the Tower must *Ely*,  
Come away *Ely*."

## XII.

"*Gloster*, go tell old *William* now,  
That thou art made perforce to bow,  
Meerly drawn in, thou knowst though how,  
You must away *Gloster*,  
To prison poore *Gloster*."

## XIII.

"*Peterborough*, England knows thee well,  
Where is thy candle, book and Bell ?  
Thy Pardons now will never sell,  
There's no help *Peterborough*,  
Go must *Peterborough*."

## XIV.

"*Landaff*, provide for St. *David's* day,  
Lest the *Leeke*, and *Red-herring* run away,  
Are you resolved to go or stay ?  
You are called for *Landaff*,  
Come in *Landaff*."

This triumphal song refers to the imprisonment of the protesting bishops in the Tower. These prelates protested that as they were unable, on account of the tumults raised against them, to reach the House of Peers, all the proceedings of Parliament were void of effect and null during their absence. This protest was made Dec. 10, 1641. On the 30th of this month these bishops were committed to custody in the Tower, excepting two—the Bishops of Durham and Lichfield—who, on account of their great ages, were given to the charge of the Usher of the Black Rod. Laud, Archbishop of Canterbury, had been imprisoned in the Tower since March 1, 1641; see "Archbishop Laud in a Bird Cage," &c., March 1, 1641, No. 174, 1641. As the Earl of Strafford had been beheaded on the preceding 12th of May, the song writer warned Laud of his danger. See "The Organ's Echo," No. 185, 1641.

The other prelates were, in the order of their names in the song :—John Williams (see "The Decoy Duck," &c., Dec. 30, 1641, No. 215, 1641, and Nos. 340, and 341, 1642), Archbishop of York, formerly Bishop of Lincoln, who had been confined during more than three years in the Tower on a charge of betraying his trust. The Long Parliament released and restored him to his episcopal dignity. He was made Archbishop of York in 1641, not long before the re-committal which is referred to in this song. The Bishop of Durham was Thomas Morton, then, having been born in 1564, a very old man, who had been a bishop since 1615, when he was promoted from the deanery of Winchester to the see of Chester; in 1618 he was translated to that of Lichfield and Coventry; again, in 1632, to that of Durham, he died in 1659. The Bishop of Lichfield and Coventry was Robert Wright, who had been translated from Bristol in 1632. The reference to the fact that it was too late for the Bishop of Coventry and Lichfield "to make a moan," is by no means fortuitous; that prelate did in one sense "make a moan" to the House of Commons, when brought to the bar to answer for himself, by averring that the protestation of the eleven bishops his brethren was brought to his house in the evening of the 29th Dec. (1641), with a request that he would sign it, which,

trusting in them, he did; he denied there was any malice in the action, and prayed for despatch of the charges against him. See "A Speech spoken in the Commons House by the Right Rev. Bishop of Coventry and Lichfield," &c. 1641, E. 200/2. The Bishop of Norwich was Joseph Hall, author of the "Satyres," born 1574; sent to the Synod of Dordt, 1618; made Bishop of Exeter in 1627; removed to Norwich in 1641. Among his numerous works was "The Humble Remonstrance to the High Court of Parliament." The Bishop of St. Asaph was John Owen. The Bishop of Bath and Wells was William Pierce, translated from Peterborough in 1632. The Bishop of Hereford was George Cook, translated from Bristol in 1636. The Bishop of Oxford was Robert Skinner, translated from Bristol. The Bishop of Ely was Matthew Wren, translated from Hereford, afterwards to Norwich. (See "Newes from Ipswich," No. 224; "Wrens Anatomy," No. 223; and "The Organs Eccho," No. 185, 1641.) This prelate was imprisoned eighteen years from this time; he had been a great adherent of Laud's, and distinguished for prosecuting the Dissenters of his diocese of Norwich. The Bishop of Gloucester was Godfrey Goodman; the reference to his having told "old William" (Laud) that he had been "made perforce to bow," points to his submission in respect to proceedings instituted against him for Roman Catholic practices, when he was suspended by Laud; after the imprisonment now in question he admitted his Roman Catholic convictions, and died in that communion. He was nephew of Gabriel Goodman, Dean of Westminster; born 1583; appointed Dean of Rochester, 1620; Bishop of Gloucester, 1624; reprimanded for unsound opinions in his court sermons, 1621; and appeared as prosecutor of John Workman, incumbent of St. Nicholas, Gloucester, for preaching disparagingly of the Virgin Mary. He repaired the High Crosses at Gloucester and Windsor (see "Annals of Windsor," vol. ii. p. 101), and was the author of several works, one of which was dedicated to the Protector Oliver. He died in 1655, and was buried in St. Margaret's, Westminster. See Fuller's "Worthies," Denbighshire, vol. iii. p. 532; and "Notes and Queries," 3rd series, vol. ix. p. 183. The Bishop of Peterborough was John Towers, who died in 1648. The Bishop of Llandaff was Morgan Owen, a Welshman.

The print on our left, which here does duty for Laud, served also for Matthew Wren in the title-page of "Wrens Anatomy," No. 223, 1641; and for the same personage on the title-page of William Prynne's "Newes from Ipswich," &c. No. 224, 1641: see both as described in this Catalogue. The print on the right served for the title-page of "Seven Arguments plainly proving that Papists are Trayterous Subjects to all Christian Princes, with a Touch of Jesuites Treacheries," 1641, No. 234, 1641; also for the title-page of "Newes from Rome," &c., No. 243, 1641, and as a frontispiece to "Sober Sadness," April 3, 1643, No. 366, 1643.

1.— $4\frac{1}{8} \times 3$  in.

2.— $4\frac{3}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, 669, f. 4/61.

## 221.

A DECADE OF GRIEVANCES, PRESENTED AND APPROVED TO THE RIGHT HONOURABLE AND HIGH COURT OF PARLIAMENT, AGAINST THE HIERARCHY OR GOVERNMENT OF THE LORD BISHOPS, AND THEIR DEPENDANT OFFICES, BY A MULTITUDE OF PEOPLE, WHO ARE SENSIBLE OF THE RUINE OF RELIGION, THE SINKING OF THE STATE, AND OF THE PLOTS AND INSULTATIONS OF ENEMIES AGAINST BOTH.

Printed in the year, 1641.

[Dec. 30, 1641]

A TRACT with a woodcut on the title-page, which represents four bishops, with

a mitre, a crosier, a crook, two shoes, a bell, a book—one bishop holds a lighted candle, two hold rosaries—a cross, &c. falling from a mulberry-tree which grows from a ruined wall by a church. Below are these lines :—

“The tottering Prelates, with their trumpery all,  
Shall moulder downe, like Elder from the wall.”

The woodcut and title appear in front of “Sions Plea Against The Prelacy.” Of the second print in the original work, entitled “An Appeal to the Parliament or Sions Plea,” &c, this woodcut is a rude adaptation. See “The Tottering Prelats,” &c., Sept. 1628, No. 105, 1628, and “Portrait of Dr. Leighton,” Sept. 1628, No. 103, 1628.

Published with reference to the committal of the bishops to the Tower. Dec. 30, 1641.

$3\frac{3}{4} \times 2\frac{5}{8}$  in.

Brit. Mus. Library, E. 172/5.

## 222.

THE WRENS NEST DEFILD, OR BISHOP WREN ANATOMIZ'D,  
HIS LIFE AND ACTIONS DISSECTED AND LAID OPEN. With  
a true Relation of his persecuting of godly preaching  
Ministers, their names particularly set downe, and the causes  
why they were so persecuted.

Printed for John Thomas, 1641.

[Dec. 30, 1641]

On the title-page of this tract is a woodcut, representing a house of three stories, with a chimney rising from the centre of its roof; upon this chimney stands a wren with its tail elevated, and a label proceeding from its beak, which is inscribed “*a Wren muting.*” A ladder is reared against the chimney stack, upon which stands a man, who holds beneath the tail of the bird a nest, and exclaims:—

“*Rome is beguilld  
This Nest defild.*”

On the ground, to the left, stands Matthew Wren, Bishop of Ely (1638—1667), with his hand raised in the action of deprecation, and saying :—

“*For which I weepe  
no further peepe.*”

Below the woodcut are these lines :—

“The *Wrens* Nest is defild, for which he weepees,  
Whilst that a *Jesuite* rudely in it peepees,  
That ruin'd house doth *Norwich* signifie.  
Whose Doctrine ruin'd, was by fallacy  
Hatcht by the *Wren*; that vild polluted Nest,  
Doth specifie; the Bishops uncleane brest.”

The text of the pamphlet refers to the conduct of Matthew Wren, Bishop of Norwich, in treating “painful ministers” with harshness, driving them out of their offices, churches, and country; and, since 1636, compelling the people to “come up to the Rayles to receive the holy Communion, and there kneele, and doe reverence before the holy Table placed Altarwise, and gave directions to the Ministers, not to administer the Communion to such people as would not so come up, and doe such reverence as before-mentioned; and that the Minister should within the Rayle deliver the bread to such people onely as should so come up and kneele before the said Table placed Altarwise as aforesaid: this was to the offence of the con-



sciences of many good people, who for feare of Idolatry and Superstition, durst not come to kneele at the said Raile; and many people not comming up thither, though presenting themselves upon their knees, in the Chancell, have not had the Comunion delivered unto them: & afterwards for not receiving, having beene Excommunicated, as namely, *John Shymery, Samuell Dunchom, Peter Fisher, Thomas Newton, Edward Bedwell, Edmund Day, John Frowar,* and many others." Also by enjoining the reading of the Book of Sports in the churches on "the Sabboth day," suspending those who neglected this injunction, and depriving others who preached sermons preparatory to receiving the holy Sacrament, and neglected other orders, of whom fifty were excommunicated; some were so persecuted "as hath beene suspected to be the cause of their deaths, as namely Mr. *Scot*" (see "England and Irelands sad Theater, Jan. 10, 1645," No. 416, 1645), and others.

This pamphlet was evidently published about the time of the committal of the Protesting Bishops to the Tower, Dec. 30, 1641. (See "The Organs Echo," March 1, 1641, No. 185, 1641; and the references which are there-with given to other illustrations of the career of Matthew Wren). The charges against Wren are given at greater length than the above in "Articles of Impeachment of the Commons against Matthew Wren," &c. E. 168/11. See also "Joyfull Newes from the Isle of Ely," 1642, E. 115/9; and Wren's "*Parentalia*."  $4\frac{5}{8} \times 3\frac{1}{8}$  in. Brit. Mus. Library, E. 165/14.

## 223.

WRENS ANATOMY. DISCOVERING HIS NOTORIOUS PRANKS, AND SHAMEFULL WICKEDNESSE; WITH SOME OF HIS MOST LEWD FACTS, AND INFAMOUS DEEDS; BOTH IN HIS GOVERNMENT OF PETER HOUSE COLLEDGE AND DOMINEERING IN THREE BISHOPRICKS, TO HIS PERPETUALL SHAME AND INFAMY.

*Printed in the yeare, That Wren ceas'd to domineere, 1641. [Dec. 30, 1641]*

THE frontispiece of this tract exhibits Matthew Wren, formerly Master of Peter House, Cambridge, and successively Bishop of Hereford, Norwich, and Ely, seated at a table, with two labels proceeding from his mouth. One of them is inscribed, "*Only Canonically prayers,*" as if addressed to four men in black, who are described as "*Altar-cringing Prides.*" On the other label is, "*no afternoon sermons,*" as if addressed to two laymen, "*Church-wardens for Articles,*" who, with their hats in their hands, approach the table.

The pamphlet recounts with much acerbity the alleged birth, parentage, education, and conduct of Bishop Wren, with especial reference to his treatment of Samuel Ward, preacher, of Ipswich, who is described:—"Among many other honest, good, and gracious men, who felt the sting of this venomous Scorpions taile, that ancient, famous, good, and painful man, Master *Ward of Ipswich,* was one." The person thus named was the "inventor" of the print described as "The Destruction of the Spanish Armada, 1588, and the Detection of the Gunpowder Plot," 1605, (see that title, No. 41, 1588).

This woodcut was used for the title-page of Prynne's pamphlet, "Newes from Ipswich: discovering certaine late detestable practices of some dominierring Lordly Prelates," &c., by M. White, Dec. 30, 1641, No. 224, 1641. In the latter the words "*Altar-cringing Prides*" appear as "*Altar Cringing Priest.*" These sentences refer to the practice of bowing to the altars of churches in the diocese of Norwich, as encouraged by Bishop Wren. The inscription on the other side of the seated bishop, "*Churchwardens for Articles,*" is explained in the text to refer to another of the innovations of Wren. Thus on p. 6:—

"His next businesse is to hold his Visitation; which that he may doe it laudably, to eurst *Canterburyes* content, he plods and ponders such mischievous and most abhominable Articles, that he, and the devill to helpe him, could devise; and these he intends to foyst upon the poore Churchwardens, whom he knows to be such hand-tamed slaves to the Prelates his predecessors, that the stoutest of them all, durst not disobey his Prelate-ships pleasure, but, *volens volens*, must obey," &c. See also "A Petition presented to the Parliament from the County of Notting-ham," 1641, E. 160/4, p. 5.

The print also served, with the inscriptions altered as explained in this Catalogue, for "The Bishops Last Good Night," Dec. 30, 1641, No. 220, 1641. Bishop Wren was committed, with the other protesting bishops, to the Tower, Dec. 30, 1641. The history of the proceedings against him will be found in "Sir T. Widdrington's Speech, July 20, 1641, at the transmission of the impeachment against Matthew Wren, Doctor in Divinity, late Bishop of Norwich, and now Bishop of Ely," E. 199. See also "The Articles or Charge exhibited in Parliament against Matthew Wren," &c., 1641, E. 165/3.

As to "*No afternoon sermons*," see Prynne's Account of Bishop Wren's conduct to Lord Brooke (who was shot at the storming of Lichfield Cathedral Close, 1643) and Mr. Ash, his chaplain, in "A Looking-glasse for all Lordly Prelates," 1636, pp. 71-5.

$4\frac{1}{2} \times 3$  in.

Brit. Mus. Library, E. 166/7.

## 224.

NEWES FROM IPSWICH; DISCOVERING CERTAINE LATE DETESTABLE PRACTICES OF SOME DOMINIERING LORDLY PRELATES, ETC. Signed "Matthew White," (William Prynne).

*First printed at Ipswich, and now reprinted for T. Bates, 1641. [Dec. 30, 1641]*

ON the front of this pamphlet is a woodcut, representing Matthew Wren, who was successively Bishop of Hereford, Norwich, and Ely, seated at a table, with two labels proceeding from his mouth. It was used for "Wrens Anatomy," Dec. 30, 1641, No. 223, 1641, where it is described. It is here with certain changes in the inscriptions, *i. e.* "*Alter Cringing Priest*" for "*Altar-cringing Prides*." It was also used for "The Bishops Last Good Night," Dec. 30, 1641, No. 220, 1641, where the Priests of the present example are styled "Bishops," the Churchwardens appear as "Citizens," and the replies of both parties are changed, as described under that head.

This pamphlet was written by William Prynne. See "An Exact Catalogue," &c., 1643, reprinted 1660, E. 190/2; also "The Autobiography of Sir John Bramston," p. 69, Prynne's "A New Discovery of the Prelates Tyranny," 1641, E. 162/1; and p. 5 of "A briefe Relation," &c., which is comprised in this book, where it is referred to as having been included with the offensive pamphlets which were challenged by the King's attorneys, as the works of Prynne, Bastwick or Burton. On p. 7 of this work it is described, in the speech of one of Prynne's antagonists, "as full of pernicious lyes," and reflecting upon the honour of Matthew Wren, Bishop of Norwich. Its authorship was charged upon Bastwick (p. 18), who denied the accusation.

The first edition of "Newes from Ipswich," was published in 1636.

$4\frac{1}{8} \times 3$  in.

Brit. Mus. Library, E. 177/12.

## 225.

AN UPRORE IN THE NORTH, AT HVLL, ABOUT A MONETH SINCE BY A COMPANY OF SOULDIERES AGAINST THEIR CAPTAINNE. With the particular speeches spoke on either side before the said Captaine Edward Walbrucke was miserably wounded and slaine. By H. T.

*Printed Anno Dom. 1641.*

[1641]

A TRACT with woodcut on the title-page, representing a man's arm holding a knife.

The text of this pamphlet appears to have been intended as an admonition to both parties in the then approaching Civil War; it is founded upon the incident which is referred to in the title, and declares against the pretensions of the King's party.

The woodcut is not referred to in the text, and was probably prepared for another tract, which may have been directed against the Jesuits, *e. g.* such as "The Black Box of Roome opened," &c. 1641, No. 233, 1641, and "Newes from Hell, Rome, and the Innes of Court," &c. 1642, No. 327, 1642.

4 × 2½ in.

Brit. Mus. Library, E. 164 / 4.

## 226.

GOOD NEWES FOR ALL TRUE HEARTED SUBJECTS : videlicet, The Parliament goes on. Written by Francis Mussell, Vintner.

*Printed with Licence, by R. H. for T. B.<sup>1</sup> and are to be sold at his shop in the Old Bayly. 1641.*

[1641]

A BROADSIDE containing a woodcut, representing a soldier standing on a hill, holding a large banner, which has the arms of the City of London in one corner, and an open Bible, inscribed "*Soli Deo Gloria*," in the middle. Above are these lines:—

" This Emblem thus decipheres the intent,  
 What by the Ensigne and the booke are meant.  
 The Ensigne cleere above his head doth flourish,  
 With joy to shew that God his flock doth nourish.  
 The Book presents to us the Truth, in which  
 W' are taught of God how to be truly rich :  
 So to exemplifie and keepe out harmes,  
 Are barricado'd with the City Armes.  
 Blest be our God above, whose preservation,  
 Hath bin to us, to all mens admiration."

<sup>1</sup> ? Thomas Bates, see "A True Copie of The Disputation," &c., 1641, No. 229, 1641. Likewise "A Health to all Vintners," &c., 1641, No. 273, 1641; "The Decoy Duck," Dec. 30, 1641, No. 215, 1641; "Religions Enemies," 1641, No. 245, 1641.

On three sides of the woodcut are twelve verses, commencing:—

“ Good newes, true hearts, heare this,  
 And be no longer sad :  
 Though things have bin amisse,  
 Yet now we may be glad :  
 Some were abusive, and too blame,  
 Yet all shall wel e're long  
 Reformed be, let's blesse Gods name :  
 The Parliament goes on,” &c.

The open Bible was borne in this manner upon many flags during the Civil War.

$3\frac{3}{4} \times 5\frac{1}{8}$  in.

Brit. Mus. Library, 669, f. 4 / 22, and C. 20, f.  
 “Poetical Broad-sides,” p. 6.

227.

ENGLANDS REMEMBRANCER ; or, A thankfull acknowledgement of Parliamentary Mercies to our English-Nation. Wherein is contained a breife enumeration of all, or the most of Gods free-favours and choise Blessings multiplied on us since this Parliament first began. By John Vicars.

London, Printed for Thomas Vnderhill, and are to be sold at the Bible in Wood street, M.DC.XLI. [1641]

This print, which forms part of a broadside, represents King Charles the First, seated on a throne, and under a canopy, crowned, holding the sword of Justice, wearing the collar of *S. S.*, and having the book of the Law in his hand, open and inscribed—

“ *Culto-Deus  
 sui protegi.*”

Over his head, on the front of the canopy, is written:—

“ *This book of the law shall not depart out of thy mouth, but thou shalt meditate therein day & night yt must thou obserue to doe according to all yt is written therein ; for then thou shalt make thy way prosperous, &c.* Jas. 1, 8.”

Before the throne stand four emblematical figures of,—1, “*Holland,*” with a shield, on which is emblazoned the lion rampant, and holding the seven arrows of the Seven United Provinces. 2, “*Denmerk,*” holding in the right hand the shield bearing three lions passant regardant, and in the left hand a scroll or escutcheon, which is also supported by—3, “*Palatinate,*” and inscribed, “*Slacke not thy hand from thy servants, come up to us quickly and save us, and helpe us : for all the Kings of the Amorites that dwell in the mountaines are gathered together against us.* Josh: 10: 6.” “*Palatinate*” has a shield which bears arms, quarterly, 1 and 3, a lion rampant, crowned; 2 and 4, chequy. On this is an escutcheon of pretence, bearing an orb of sovereignty. 4, “*Rochell,*” which follows next, holds a shield, emblazoned with a ship in full sail, and wears a mural crown. On the king’s right hand stand twelve ecclesiastics in an attitude of prayer. Over their heads is written, “*Give the King thy Iudgments, O Lord, & thy righteousness vnto the Kings son so shall he iudge thy people with equity & thy poore with Iudgment.* Psal: 72, 1.” On the king’s left hand stand twelve temporal peers, some of whose faces appear to be portraits, holding drawn swords; two carry staves of office. Over their heads is written, “*My heart is towards the Gouverners of Israell who offered themselues willingly.* Judges: 5: 9.” At the foot of the print is a line of demi-figures of gen-

tlemen, waving purses and flaming hearts. Over this line is written, "*Happy art thou o Israel, who is like vnto thee, O people saved by the lord and who is the sword of thy Excellencie and thine enemies shall be found lyers vnto thee: Deut: 33: and 29.*" Below this line of figures is, "*Then the people reioyced, for that they offered willingly because with a cheerefull hart they offered willingly vnto the Lord. And the King also reioyced with great joy: 1: Chron: 29: 9.*"

At the sides of the print are two columns of verse, beginning—

"Come hither, each Christian heart and see;  
But, bring a joyfull, thankfull heart with thee."

Continuing, with references to the political state of the time when this broadside was published, to the dissolution of two Parliaments, the calling of a third (the Long Parliament), the electing of members, the friendship of the Scottish army, the soldiers turning reformers and hating priests and persecutors, the "crossing" of the prelate's plots, the pacification of parties, the defeat of the Spanish fleet by that of the Dutch, the release of Burton, Bastwick, and Prynne (see "Portrait of Henry Burton," June 30, 1637, No. 138, 1637). Next is—

"How God hath shot those impious Canoniers<sup>1</sup>  
By cursed Canons to deep shame and feares.  
Of fatall, final fall, even by an Oath,  
Whereby they hop'd to get full Popish growth.  
How Heav'n discover'd hath a rotten-Sort  
Of scandalous *Baals-Priests* of foule report;  
And open set a Doore of restauration  
For faithfull Pastors happy re-plantation."

Further, these verses allude to the execution of traitors (Strafford), to days of humiliation, the union of both Houses of Parliament, the enactment of triennial Parliaments, the overthrowing of Patents and denial of Ship-money, the coming of better officers of State than before, (non-residents, pluralists, lecturers being chosen, and Deans and Chapters voted down), to the ratification of the Lord's Supper, the abolition of Popish ceremonies, (liberty to preach being awarded),<sup>2</sup> the recal of pastors who had been persecuted, denial of the Court of High Commission, freedom of churchwardens,<sup>3</sup> "Seas and Cinq-Ports fortified," an admonition to England, counsel to the King, the petitions of

"Thy royall Sister's poore *Palatinate*,  
Sad *Germanies* long lamentable woes;  
*Rochell*, like *Rachell* in her childlesse throwes,  
Thy near allied *Denmarke* in distresse,  
*Holland* thine honest, ancient friend no lesse," &c.

$8\frac{1}{2} \times 10\frac{1}{2}$  in.

Brit. Mus. Library, C. 20. f. "Poetical Broad-sides," p. 9.

## 228.

### "THE COMMITTEE MAN."

[Collins sculp.]

[1641]

An owl, wearing spectacles, stands upon a book, within the leaves of which is a paper, inscribed "*A List of the severall Papers relating to Elections, payment of ye Troops, secret Service, &c. &c. &c. &c.*" A flaring candle is placed on an open

<sup>1</sup> See "Archbishop Laud firing a Cannon," Dec. 16, 1640, No. 148, 1640.

<sup>2</sup> See Prynne's "Looking Glasse for all Lordly Prelates," 1636, pp. 71—75.

<sup>3</sup> See "Wrens Anatomy," &c., Dec. 30, 1641, No. 223, 1641.

book, inscribed "*O Tempora, O Mores. Tempora mutantur & nos mutamur.*" Below the print, "*Datur Vacuum.*"

This print was originally entitled "Fanatick Madg," and the paper on the book was merely inscribed "*The Association.*" Below are these lines:—

Brethren and Sisters all give care  
to what I shall you tell  
Lets pull the popish Bishops down  
and Monarchy expell.  
Then liberty of Conscience shall  
to every one be free  
Timckers and Coblers all may preach  
and hey! then up goe we.

In Quarles' "Shepherds Eclogues," Eclog. II., is a song of the same kind and burthen and to the same import.

The Committee of Safety was established by the army, after the expulsion of the Parliament, 26 Oct. 1659.

The Association was established in 1644 in the counties of Essex, Cambridge, Suffolk, Norfolk, Bedford, Huntingdon, &c. by the Independents, when they became dissatisfied with the Earl of Essex, and suspected him of aversion to the war.

This print was probably published about 1647, when satire on the Independents was general. See Cleveland's "Character of a Country-Committee Man, with the Ear-mark of a Sequestrator," Works, 1699, p. 74.

7 × 6 $\frac{5}{8}$  in.

## 229.

A TRUE COPIE OF THE DISPUTATION HELD BETWEENE MASTER  
WALKER AND A IESUITE, IN THE HOUSE OF ONE THOMAS  
BATES IN BISHOPS COURT IN THE OLD BAILY, CONCERN-  
ING THE ECCLESIASTICALL FUNCTION.

Printed in the yeare 1641.

[1641]

On the title-page of this tract is a woodcut, in three parts: (1.) that on the left represents the executioners of the "Judgment of Solomon;" one of the mothers is seated on the ground in front; (2.) represents the "Slaughter of the Innocents"; (3.) Solomon, crowned and robed, with a sword in his left hand and over his shoulder, seated on his throne, in the attitude of giving a command. These designs refer to the text which follows them, although they may not have been executed in illustration of the same.

2 × 1 in.

Brit. Mus. Library, E. 172 / 9.

## 230.

A DISCOVERY OF THE JESUITS TRUMPERY, NEWLY PACKED OUT  
OF ENGLAND.

London, Printed for Henry Gosson, dwelling on London Bridge.

[1641]

A BROADSIDE with a woodcut at the top, representing a corded pack, which is inscribed "*Pack of Popish Trinkets;*" upon it are drawn a rosary, candle, chalice, aspergere, cross, book, and bell. Below it are one hundred lines, commencing:—

“ If any man shall question what this sacke  
 Containes, Ile tell him; 'tis a Popish pack,  
 A Trusse of Trinkets, holy Crosses, beades,  
 Religious Reliques, Ave-Maries, Creedes;  
 Our Ladies Image, Images of Saints,  
 That waxen Lamb, that the shav'd Priest depaints  
 By the name of *Agnus Dei*, Indulgences,  
 Pardons, for veniall, and for foule offences:  
 Y'ave here Tradition from a suttle pate,  
 And Copies, teaching to equivocate:  
 Her's supererogation, so much merit  
 Stockt up by one, that many may inherit,  
 By his good deedes, those everlasting joyes,  
 That few *Friers* come to, and a thousand Toys.  
 For him has Coine to buy 'em, here be *Coules*  
 And the sheepes-cloathing, they that weary souls  
 Doe sometimes walke in, for the man that strips  
 Himselfe, himselfe to punish; Here be whips,  
 And right ones, I can tell you. And to quell,  
 The pamper'd body into lust would swell,  
 (Instead of Hemp or flaxen shirts to weare)  
 (To scrube their itches) here be shirts of haire.  
 Her's holy water, Ashes, holy-oyle,  
 Palme, Holy-Tapers, Spittle, and a coyle  
 With Holy-Salt, and Holybels, I hope,  
 Holy-hemp twisted; so much for the Pope,  
 With his blind guides; And last (to stuffe it full)  
 Heere's a Nun's Barstard, and a Roring Bul.”

The remainder of the verses are headed

“ So much for the Pack, now to the Pedler.”

This portion comprises

“ And as for Images, yourselves now goe,  
 Like Images made up of Mess-line Dowe;  
 (For Dow's your Cake in England, England knows,  
 The substance from the shadow,” &c.

Also references to “ Doctor Stories old three-corner'd Bonnet,” as to which, and the general subject of this broadside, see “ Lambeth Faire,” Dec. 30, 1641, No. 219, 1641, and “ The Last Will and Testament of Richard Brandon, Esquire,” June 20, 1649, No. 760, 1649.

$5\frac{1}{4} \times 2\frac{7}{8}$  in.

Brit. Mus. Library, 669, f. 4 / 10.

## 231.

TAILPIECE to “ The Popes Benediction,” &c. 1641.

London, Printed 1641.

[1641]

A woodcut representing the Pope standing in his robes and tiara, with a torch in his left hand, and a rosary upon his right wrist; three figures are kneeling round him, one of whom says, “ *O pardon us!*” another clasps the Pope's knees entreatingly.

This woodcut was used for “ The Popes Great Year of Iubilee,” &c., 1675, No. 1048, 1675, and on the right of “ The Lineage of Locusts,” 1641?, No. 299, 1641.

$3\frac{1}{4} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, E. 158 / 15.

## 232.

A PROPHECY CONCERNING THE EARLE OF ESSEX THAT NOW IS. Also another Prophecie, how not onely Brittain, but also French and Dutch protestants shall be forced to assist us in subduing of the romish Rebels : especially, because the Romish Prelats and Bishops are the great persecutors. The attempts of the forrein enemies to this Iland if the Seas be not well guarded, And the Evill that will insue of not dispatching away Romish Embassadors. And what helpe, when other helpes faile, God will provide unexpected by the wind and Seas, to the faithfull protestants. By John Crag, Oent.

*Printed for John Crag, 1641.*

[1641]

A TRACT with a woodcut on the title-page, which was likewise used for and is described under "Archbishop Laud dining on the Ears of Prynne, Bastwick and Burton," June 30, 1637, No. 136, 1637, and "The Welsh-mans Propositions," &c., "Aug. 3," 1646, No. 651, 1646.

The text does not specially refer to the woodcut.

4½ × 2½ in.

Brit. Mus. Library, E. 181/8

## 233.

THE BLACK BOX OF ROOME OPENED. From whence are revealed, the Damnable Bloody Plots, Practises, and behaviour of Iesuites, Priests, Papists, and other Recusants in generall : Against Christian Princes, Estates and the people in those places, where they have lived, &c.

*Printed in the Yeare. 1641.*

[1641]

A TRACT with a woodcut on the title-page, which represents five priests standing round a table, on which is placed a black box, with a large knife resting upon it; the devil is whispering into the ear of the priest in the middle.

The text describes the alleged proceedings of the Jesuits when about to despatch an assassin to murder a king. "These infernall firebrands kneele all down, who in their prayers observe their time; and put before the intended Traitor, a knife folded vp in a scarfe, shut up in a little Box, covered with an *Agnus Dei*, written about with black letters of perfumes, odorifrous Characters; and when they draw it out themselves, they cast or sprinkle some drops of holy water upon it, and which done they hang at the hafte of the said knife, five or six graines of Corral, which are blessed by them, who blasphemously give him to vnderstand, and make him beleve that so many blowes, as shall be given by him with the said knife; so many soules be released out of Purgatorie." The text further cites a blasphemous prayer, said to be used by the Jesuits, and describes the murders in which the members of that order were declared to be concerned; also names some of the more famous persons among them, e.g. Parsons, Campian, Gordon, Creighton, Hays, Walpole, Squire, Palmio, Codret, Parry, Varade,



Jacques, Clement, Williams, Yorke, Savage, Acollen, Holt, Panne, Comolet, and others.

This woodcut was used again on the title-page to "News from Hell, Rome, and the Innes of Court," &c., 1642, No. 327, 1642.

$4\frac{3}{8} \times 3$  in.

Brit. Mus. Library, E. 206/1.

## 234.

### SEVEN ARGUMENTS PLAINLY PROVING THAT PAPISTS ARE TRAYTEROUS SUBJECTS TO ALL CHRISTIAN PRINCES. With a Touch of Iesuites Treacheries.

*Printed in the Yeare 1641.*

[1641]

THE woodcut which occupies part of the title-page of this tract was used as No. 2 at the head of the broadside styled "The Bishops Last Good Night," Dec. 30, 1641, No. 220, 1641, where it is on the right; as a frontispiece to "Sober Sadnes," April 3, 1643, No. 366, 1643, and for "Newes from Rome," &c. 1641, No. 243, 1641. It seems to have been originally prepared for the pamphlet now in question, which refers to "Fox-Priests issuing out of the Dennes of Idolatrie," and the Jesuits, Parsons, Campion, Hart, Watson, and others.

$4\frac{1}{8} \times 2\frac{7}{8}$  in.

Brit. Mus. Library, E. 156/1.

## 235.

### THE RAT-TRAP: Or, The Iesvites taken in their owne Net, &c. Discovered in this yeare of Jubilee, or Deliverance from the Romish faction; 1641.

*Imprinted 1641.*

[1641]

ON the title-page to this tract is a woodcut, which represents a Jesuit caught in a rat-trap, by the sliding door which incloses him and has shut upon one of his ankles. He says, "*I am fast.*" Two spectators, in long gowns and hats, exclaim, "*Ald Goodman,*" and "*He Is Taken.*"

The text of this tract gives accounts of various attempts, which are alleged to be promoted by Jesuits, to kill kings of France, Navarre, and England, the Prince of Orange, and Queen Elizabeth (see "The Rat-trap," &c., Nov. 21, 1640, No. 147, 1640); also the names or initials of certain alleged Jesuits who acted in England as receivers for the society to which they belonged. Further charges are brought against this society, including the following, which is illustrated by the woodcut in question: "For instance (and which is now at this present in agitation) one *John Goodman*, a Priest and Iesuite, notwithstanding all former caveats and premonitions, having the liberty of the whole world to retire and solace himselfe, only he was banished and debar'd this land nine yeeres since, the entrance into wch he knew no lesse than the forfeiture of his life, with a shamefull death annexed, & knowing withall how hateful the name of a *Romish Priest*, was to all the true and faithfull subjects of the kingdome, yet maugre all interdiction & proclamations forbidding the contrary, desperately (if not madly) exposed himselfe unto all the penalty and dangers of the law, and being taken, and in the Rat-trap (New-gate and iron shackle on his leg) held by the leg, for feare of slipping away, and being brought unto his tryall, having all the favour that could be shewne to a Malefactor in that kind, by his own free and voluntary confession acus'd and condemn'd himself, and when judgment must of necessity (as in all such cases) be, and was

pronounced against him, yet the Kings Majesty, out of his unbounded clemency & mercy, when he was ready to be drawne to execution, sent him a Reprieve for his life: and since being delivered up unto the high Court of Parliament, they, in hope of his reformation, and recantation; have not as yet proceeded against his life; unto whose mercy I leave him." The text concludes by comparing the merciful administration of the laws in England against Jesuits and Papists with the treatment of Protestants in France and Spain, instancing Lithgow's Travels to this effect.

$4\frac{1}{4} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, 100. a. 48.

236.

## ARMINIUS BETWEEN TRUTH AND HERESIE.

*Hendrick Laurentz excud: Amstelrodum, 1641.*

[1641]

ARMINIUS standing on a pedestal in front of an architectural screen. His right hand is raised as if rejecting "*Veritas*," who holds out the Bible, "*Biblia*," in her hand, and tramples upon the symbols of Popery. On the other side, "*Heresia*," holds him by the hand. She wears a tiara, carries a chalice, and stands upon and is enveloped by a seven-headed dragon. He has a windmill on his head; a Jesuit is whispering into one ear, and a monk is speaking into the other through a trumpet.

Below is a sculptured frieze representing a battle. Beneath is written:—

### "ARMINIUS BETWEEN TRUTH AND HERESIE.

"Englands petition, to her gracious king,  
That he, Arminius would to ruine bring  
Who, by his doctrine, priuie plotts, and hate  
To Verity, doth ruine Church and State.

&c.

Great King protect us with thy gracious hand  
Or else Arminius will o're spread this Land;  
For if in England th'emie doth appeare,  
This is the shape of him we need to feare.  
He raiseth Factions, and that brings in iarres  
Which broacheth Errors, and upholds the wars  
The Netherlands ruine he sought to bring,  
In England now he doth the self same thing  
To raile, to write, to publish bitter gall,  
To change Religion and subuert us all  
His squint-ey'd looks and linsie-wolsie gowne;  
Shews how Religion he will soone throw downe  
His grinding pate with wether-cocks turn'd brain  
Seeketh the churches tenents for to staine:  
The crystall streames of truth he shuns most pure,  
The tryall of Gods word hee'le not endure—  
But unto Error cast his blinking eye,  
Presuming Truth doth not the same espie.  
Heresie upon a stately Beast doth stand,  
Arminius bids him welcome holds his hand,  
Truth by her brightness and her sincere heart,  
Shewes that with Heresie she takes no part;  
Treads on their Mountebank and Cozning tricks  
Blowne in his eares by Pelagius and Jesuites.

Which makes his wind-mill for promotions grace,  
 Publish his bookes abroad in euerie place :  
 And begs protection for his works of wonder,  
 Which against truth he bellowes forth like thunder.  
 Thus doth Arminius to preferment rise,  
 By Equivocating and his Cheverill lies :  
 And truth to all appeales to open view,  
 Bidding all heresies for ever adiew.  
 Desiring our great CHARLES to take to hart,  
 And by the Parliament make Arminius smart.  
 Which being done, England shall ever blesse  
 The King, the state, the Churches happinesse.  
 And if for telling truth I burne or frie,  
 What then deserueth he that tels a lie.

The figures of Truth and Heresy, and the general idea of this print, are adopted in the print called "Truth flatters not," &c., 12 Oct. 1647, No. 697, 1647.

Arminius was opposed to the doctrine of absolute reprobation and unconditional decree, and favourable to episcopacy; consequently he and all who approved his views were considered as Papists, and denounced by fanatics and the Puritans. They lay under the reproach of being innovators and heretics; the House of Commons censured and made them objects of invective and declamation.

$7\frac{3}{4} \times 5\frac{1}{8}$  in.

Brit. Mus. Library, 669, f. 4/14.

### 237.

#### ARTICLES MINISTERED BY HIS MAJESTIES COMMISSIONERS FOR CAUSES ECCLESIASTICAL, &c.

London, Printed for V. V. 1641.

[1641]

A woodcut is on the title-page of a pamphlet styled "Articles ministered By His Majesties Commissioners. for Causes Ecclesiasticall. Presented to the High Court of Parliament against John Gwin, Vicar of Cople, in the County of Bedford. Wherein is discovered his lascivious wenching, Drunkenness, and wanton life, and most vild and unbecomming courses, most unfit for his Function."

The vicar appears standing on a ladder, which is reared against the chimney of a house, and holding a bird's nest, which he seems to have taken from a wren or cuckoo; such a bird stands on the top of the chimney and cries "*Cuckoo*," while Gwin says "*Gwin—guin*," as if that were his cry. His bishop, Matthew Wren, Bishop of Ely, if it be he, stands on the ground before the house, and says, as if to prevent scandal, "*Hush, hush*." The introduction of the word "cuckoo" and Gwin's cry are explained in the eighth section of the pamphlet.

The woodcut was used for "The Wrens Nest Defild, or Bishop Wren Anatomiz'd," &c. Dec. 30, 1641, No. 222, 1641, which see for an account of the changes in the inscriptions. For further references to Bishop Wren see those which are given with "The Organs Echo," &c., March 1, 1641, No. 185, 1641.

$4\frac{5}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 177/20.

### 238.

#### THE PETITION AND ARTICLES EXHIBITED IN PARLIAMENT AGAINST IOHN POCKLINGTON, &c.

Imprinted at London, 1641

[1641]

This woodcut is on the title-page of the first edition of this tract, E. 172/10

A king, resembling Charles the First, is smiting the Pope with a sword. Below is a bishop, holding a papal bull, with several persons kneeling to him; a much larger number kneel before the king. Mountains, with scanty trees are in the background. John Pocklington, D.D. was rector of Yelden, Bedfordshire, vicar of Waresley, Huntingdon, Prebendary of Lincoln, Peterborough, and Windsor. A petition was presented to the House of Commons against him for "turning the communion table altarwise;" bowing at it and to it; placing a cross in a cloth behind the altar, called the altar-cloth; hanging a sacring bell in his chancell, which was rung before the second service; facing sometimes to south, or east, or west; placing corporals with five crosses on each over the bread in the Sacrament, &c., &c., publishing two books, "Sunday no Sabbath," "Altare Christianum." Feb. 10, 1640. He was prohibited to come into the verge of the king's court, deprived of all preferments, and his books ordered to be burned in London and at the universities by the hands of the common executioner.

This print has little reference to the subject of the tract; it originally belonged to "The Baiting of the Popes Bvll," May 30, 1626, No. 100, 1626, and was used on this occasion by the printer merely as an antipapistical device. It was omitted in the subsequent editions. "Pocklington's Pound" was the name of a favourite tune.

4½ × 4 in.

239.

#### ED : FINCH, HIS PERAMBULATIONS.

*London, Sould by R. Harford at the Signe of the Bible in Queenshead Alley in Paternoster row, 1641.* [1641]

THIS woodcut is comprised in the title-page to "The Petition and Articles or Several Charge exhibited in Parliament against Edward Finch Vicar of Christs Church in London, and brother to Sir Iohn Finch" (John, Lord Finch of Fordwich, see "Times Alteration," Jan. 8, 1641, No. 162, 1641,) "late Lord Keeper, now a Fugitive for fear of this present Parliament, 1641." E. 166/12.

The print represents Edward Finch in canonicals and apparently drunk (inebriety being one of his alleged crimes), as if at the door of his church, holding a book, which may refer to the charge expressed by the text, "that he exacteth sometimes twenty shillings a-piece, and many times more, for funerall Sermons," or another, "that he ordinarily preacheth in his Surplice."

In the background is a tavern with Chequers over the door. Finch was accused of drunkenness at the "Chequers in Dowgate." In front is a coach, with a man and a woman inside; above it is written, as if addressed to the coachman, "*away for hamersmith.*" This refers to the charge of incontinency against the Vicar, as testified "by the Coachman that carried him and two others of his deboist Comrades of his own Coat and condition; together with three women to *Hamersmith,*" &c.

See the reply to this tract, styled "An Answer to the Articles preferred against Edward Finch, Vicar of Christ Church, by some of the Parishioners of the same. Whereunto is added a just and modest Reply, to a most Scurrilous, Scandalous, and Malicious Pamphlet (as by the Title may appeare) of an uncertaine Author. By Edward Finch, Vicar aforesaid." 1641. E. 175/11. This tract begins with an address to the reader respecting "Envious Pamphlets, and scurrilous Frontispieces, the deare delight and Act of this Scribbling Age are but *ad Populum phalerae*, rather the act of Malice than Ingenuity." It proceeds to deny or explain the charges alleged in "The Petition and Articles," &c.; says, with regard to the "*away for hamersmith,*" on the woodcut, that one of the writer's companions on the excursion in question was his sister, and that the company went to "The Goat" at Hammersmith. Until within the last ten years

a tavern called "The Goat" existed in Hammersmith; its site is now occupied by "The Clarendon Arms," close to the Broadway, and adjoining Post Office Avenue, in the road to Kensington.

$4\frac{3}{8} \times 3\frac{1}{8}$  in.

## 240.

A COMPLAINT OF THE FALSE PROPHETS MARINERS UPON THE DRYING UP OF THEIR HIERARCHICALL EUPHRATES. As it was preached publickly in the Island of Garnezey before a sett order of Ministers (expounding in their successiue turnes the Reuelation of St. John) by John De la March, one of them.

*Jo. Droeshout sculp. London Printed by Thomas Payne And are to be Sold by Humphrey Blunden At the Castle in Cornhill 1641.* [1641]

THIS is the title of a sermon which is comprised in a pamphlet of 112 pages, dedicated to the House of Commons and addressed "to the Faithfull Witsnesse of Christ Mr. Henry Burton," Rector of St. Matthew's, Friday Street, London (see "Laud dining on the Ears of Prynne, Bastwick, and Burton," June 30, 1637, No. 136, 1637; "Portrait of Henry Burton," June 30, 1637, No. 138, 1637; "Portraits of Archbishop Laud and Mr. Henry Burton," Jan. 10, 1645, No. 412, 1645), who had been imprisoned in Castle Cornet, Guernsey.

The illustration consists of a map of Judea spread upon a wall; behind stand, one at each side, the figures of two bishops. Facing the map is "The Meaning of the Title Page," with satirical references to the state of England at this time. Beneath the map are Jer. li. 35, 36, and Ezekiel xxvii. 29, 34.

Brit. Mus. Library, E. 169 / 4.

Size of the map with inscriptions,  $5\frac{3}{8} \times 7\frac{3}{4}$  in.

## 241.

PORTRAIT OF RICHARD CARPENTER. "Ætatis suæ 33."

*W. Marshall, sculpsit. 1641.*

[1641]

THIS engraving represents the author in half-length, standing, turned to our right, the eyes slightly lowered, the face in three-quarter view, to our right. In his left hand is a book; his forefinger is placed between the leaves. In the background, as if visible through an opening in a wall, a monk (Carpenter himself, who repeatedly changed his religious profession) kneels before the Pope, who places his hands on the shoulders of the kneeler. Below these figures is the inscription, "*Mitto te in Angliam ad pascendos Catholicos et Hereticos reducendos.*" Behind the throne of the Pope is a ship at sea, in full sail. Carpenter was sent to England on a mission from Rome, with a view to make proselytes.

A ray of light falls from above, and on our right, on Carpenter's face. A label bears this inscription, "*Quod innuebat, facio; non quod volebat.*"

Below the print is engraved Psalm 27, 4 and 6.

This print was executed for a frontispiece to Carpenter's "Experience, Historie and Divinitie. 1642." See "Portrait of Richard Carpenter," by W. Faithorne, 1657, No. 906, 1657.

$3\frac{1}{8} \times 4\frac{1}{4}$  in.

## 242.

THE HELLISH PARLIAMENT BEING A COUNTER PARLIAMENT TO THIS IN ENGLAND, containing the Demonstrative Specches and Statutes of that Court. Together with the perfect league made between the two hellish Factions the Papists and the Brownists. [?By Taylor the Water Poet].

*Printed in the yeare, 1641.*

[1641]

A TRACT with a woodcut on the title-page, representing a Bishop (? Laud) seated at a table, with his right hand resting on an open book; a "Papist" stands by him on our left, and another man stands at the table on our right, who is writing on a paper to which three seals are appended; behind the last is a gallows with the "*hangman*" sitting upon it, and tying a rope; a ladder leans against the gallows. This woodcut appears to have been prepared for some other tract.

The text describes such a parliament as the title names, with references to Guy Fawkes and the proceedings of the Jesuits; Samuel How (see "These Tradesmen," &c., "April 26," 1647, No. 678, 1647, and "A Swarme of Sectaries," &c., No. 251, 1641), who delivers a speech to Satan; refers to his preaching at the Nag's Head Tavern, in Coleman Street, London. The tract concludes with the following "parliamentary" resolution:—

*"That John Taylor the Water Poet be declared an open enemy to his Infernalship and both the Factions," i. e. to Satan, the Brownists or Familists, and Jesuits.*

4½ × 3¼ in.

Brit. Mus. Library, E. 168/6.

## 243.

NEWES FROM ROME. Or, a Relation of the Pope and his Patentees Pilgrimage into Hell, with their entertainment, and the Popes returne backe againe to Rome. With an Elegiacall Confabulation betweene Death and Honour. A Lecture which may be read to the greatest Monarch in the world.

*Printed in the Yeare 1641.*

[1641]

A TRACT with a woodcut on the title-page, which represents the Pope riding on the seven-headed monster, and saying "*Estote proditores, Betraye your Country,*" to a friar, a Jesuit, and a Papist, who stand before him. This woodcut served for the title-page of the tract named "Seven Arguments plainly proving that Papists are Trayterous Subjects," &c. 1641, No. 324, 1641; as a frontispiece to "Sober Sadness," "April 3," 1643, No. 366, 1643; on the broadside which is entitled "The Bishops Last Good Night," Dec. 30, 1641, No. 220, 1641. The text, which is in verse, refers, in the words of the Pope, who is supposed to be in Hell, to

"My Goldfinch, Windebanke, my Suckling young,"

Lord Finch, of Fordwich, Secretary Windbanke, and Sir J. Suckling (see "Times Alteration," Jan. 8, 1641, No. 162, 1641); the "Pope's Irish King"—Strafford; his "chiefest prelets," Laud and his "patent friends," *i. e.* Abel and

Kilvert (see "An Exact Legendary," &c. No. 254, 1641). The tobacco, soap, and wine patents are animadverted upon by the writer. After is "An Elegiacall Confabulation between Death and Honour" concerning the Earl of Strafford, &c.

The text appears to be by the author of "The Copie of a Letter sent from The Roaring Boyes," &c., 1641, No. 259, 1641.

$4\frac{1}{8} \times 2\frac{7}{8}$  in.

Brit. Mus. Library, E. 158/18.

## 244.

## A DIALOGUE BETWEENE SACKE AND SIX.

Printed in the yeare 1641.

[1641]

ON the title-page of this tract is a woodcut, representing a man (? a bishop) riding on an ass, and saying, "*Believe my Protestatiō,*" (see "The Decoy Duck," Dec. 30, 1641, No. 215, 1641); before him walks another person (? an officer of the House of Commons, a lawyer or judge) holding a staff, and saying, "*Judge gentlemen.*" Above between them, in the middle, appears a hatter at work upon felt hats (for a reference to Greene, the feltmaker, see "New Preachers, New," &c., Dec. 19, 1641. No. 211, 1641, and the references comprised in that article). In a small square space at the upper left-hand corner of the block appears a shoemaker or cobbler at work, seated upon a broad stool or "seat," such as is still used in the craft; before him stands a shoe; behind, in allusion to his vocation as a preacher, is a large tub. (This refers to Samuel How, the "Predicant Cobler," see "A Swarme of Sectaries," &c., No. 251, 1641, and "The Brownists Conventicle," No. 246, 1641). A large portion of the right-hand half of the woodcut is occupied by the figure of a man mounted on, and galloping a horse, holding a staff against his hip, and bearing a plumed hat; above is inscribed, "*Valiant Sacke triumphant.*" The gable of a house is close to the margin on this side of the woodcut.

The text comprises a dialogue—Sack is wine, "Six" poor Beer,—and contains references to the "inspired Cobler" and Gault, another such person (see "A Swarme of Sectaries," &c.); also to Bishop Wren, of Ely (see the "Bishops Last Good Night," Dec. 30, 1641, No. 220, 1641; "Newes from Ipswich," same date, No. 224, 1641; "Wrens Anatomy," &c., same date, No. 223, 1641); also to "earthen Pots of Sixes which," as Six says, "I out of my liberality afforded Bishop Wren:" "when a Student at the Innes of Court excepting the dayes of the Readers Festivals;" and to Alderman Abel, the pulling down of Charing and Cheapside Crosses, &c.

$5\frac{1}{2} \times 3\frac{5}{8}$  in.

Brit. Mus. Library, E. 146/10.

## 245.

RELIGIONS ENEMIES, with a Brief and Ingenious Relation, as by Anabaptists, Brownists, Papists, Familists, Atheists, and Foolists, sawcily presuming to tosse Religion in a Blanquet. [By John Taylor, the Water Poet].

Printed at London, for Thomas Bates in the Old-baily, 1641.

[1641]

ON the first page of this tract, is a woodcut representing four men holding the corners of a blanket, in the middle of which lies the Bible, a clasped volume. The men are, above, (1) "The Anabaptist," a youth in a short cloak and a large ruff, and bare-headed; (2) "The Brownist," a young and rather foolish-looking man,

in a citizen's dress, wearing a band, bare-headed and without a cloak; below (3) "The Familist," wearing his hat, a small ruff; (4) "The Papist," a Friar, in his gown, tonsured, bare-footed, fat, a rosary hanging at his left side, "*all Independants*" is in MS. below the cloth (see "The Brownists Conventicle," 1641, No. 246, 1641.) This woodcut was used again, for "A Whip for the back of a back-sliding Brownist," 1641, No. 247, 1641.

The text consists of a general address, referring to the above-named sects and their tenets (see "A Survey of the Spirituall Antichrist," by Samuel Rutherford, 1684.)

4½ × 4½ in.

Brit. Mus. Library, E. 176 / 7.

## 246.

THE BROWNISTS CONVENTICLE: Or an assemble of Brownists, Separatists, and Non-Conformists, as they met together at a private house to heare a Sermon of a brother of theirs neere Algate, being a learned Felt-maker.

Printed 1641.

[1641]

A TRACT with a woodcut on the title-page, which represents four men, seated at a table after a meal and listening to one who appears half an idiot, and is named "*simple Robin*"; on the right is a man kissing a woman, and saying, "*A little in zeale good sister Ruth*" (see this title, No. 329, 1642).

The tract refers to the numerous "Hereticks, Schismaticks, Novellists, Separatists," and other sects of this time, including Thraskites or Sabbaterians, Banisterians, Brownists, Anabaptists, Familists, Adamists, "who have their private meetings when they will not heare the Word preached nor have the Sacrament administered unto them but naked, not so much as fig-leave breeches upon them, thinking thereby to imitate our first parents in their innocency." See "A Nest of Serpents Discovered," No. 248, 1641, "Adamite," 1661, No. 1009, 1661, "The Committee," &c., "April 15," 1680, No. 1080, 1680, and "A Catalogue of the several Sects," &c., "Jan. 19," 1647, No. 666, 1647). The Adamites were an antique sect, mentioned by St. Augustine: "Others have their assembly in the fields, some in woods and upon Hye-gate and Hamsted-hils, and such-like places." There are also references to "How (*i. e.* Samuel How<sup>1</sup>) the notorious Predicant Cobler, whose body was buried in the high way by Dame Agnes a Cleere,"<sup>2</sup> and his funeral sermon preached by one of his sect in a brewer's cart (see "The Hellish Parliament," &c., No. 242, 1641, and "A Swarme of Sectaries," &c., No. 251, 1641); "Eaton the famous button-maker in St. Martins" (see "These Tradesmen," &c., "April 26," 1647, No. 678, 1647); and "a Shoemaker that dwelt

<sup>1</sup> "A Brief Dialogue between Zelotopit, one of the daughters of a zealous Roundhead, and Superstition, a holy Fryer," by Owen Dogerell, E. 140 / 5, comprises a remark by the former, thus, "the Shepheard is smitten, and the flock is scattered, our old Prophet Samuell How is dead; but I thank my God that many more are risen." The same tract, with many similar references, contains the ballad which begins,—

"Am I mad, O noble Festus?"

<sup>2</sup> Dame Agnes a Cleare, or St. Agnes le Clair, was the name of a pool of water which formerly existed near Perilous Pool, now called Peerless Pool, Hoxton, London. The former name may have been derived from a cell of a nun of the order of Poor Clares. See Stow's "Survey," Rivers, &c., of London, and "The Reformado," "April," 1643, No. 369, 1643.



betwixt Pauls Chaine and Old Fish Street, whose name I remember not" (see "These Trades-men," &c.), "and one Greene, a Felt-maker, and a fellow" (? Spencer the coachman, see "New Preachers, New," Dec. 19, 1641, No. 211, 1641<sup>1</sup>) "who was once a Serving-man;" also to Samuel Eaton, who had lately come from New England, "a minister," and preached in St. John's Church in Chester. With these personal references appear satirical accounts of the tenets, manners, and sermons of some of these people, their hatred of Laud, the ecclesiastical courts, and the hierarchy; including two "graces," before and after dinner, and parts of sermons, said to have been preached before an audience of one of these sects by Greene the feltmaker (see "New Preachers, New").

The Thraskites were so called after their founder, John Thrask, who held that it was not lawful to do anything forbidden by the Old Law, nor to keep the Christian Sabbath. With Theophilus Braborn, he endeavoured to revive the Jewish Sabbath, and to that end published a book in 1632. Thrask was censured in the Star Chamber for Judaical opinions, condemned to be pilloried at Westminster, whipped thence to the Fleet Prison, and there to remain a prisoner. The Brownists—who were also styled Separatists, a general designation—were named after Robert Brown of Northamptonshire, a schoolmaster of St. Olave's Free School, Southwark, said to be of Corpus Christi College, Cambridge, who induced many to follow him by preaching in a gravel-pit near Islington. He was not induced to return to the Church of England by Mr. Greenban, a divine, who reasoned with him, yet returned at a later period, and died parson of Aychurch, Northamptonshire, but his sect remained (see "A Three-fold Discourse," &c., No. 349, 1642). By Familists is meant the Family of Love, founded by Hewick Niclaes. A branch of this "Family" was called, after David George, of Delft, "Georgians"; its members believed that he would rise three years after death, and restore the kingdom of Israel; see "A Description of the Sect called the Family of Love," &c., 1641, E. 186/2 (see also "Lvcifers Lacky," &c., Dec. 4, 1641, No. 210, 1641; "A True Relation of a Company of Brownists, Separatists, and Nonconformists in Monmouthshire in Wales," by Edward Harris, 1641, E. 172/31, and "The Brownists Synagogues, or a late Discovery of their Conventicles, Assemblies, and places of meeting," &c., E. 172/32). The last contains references to Greene the felt-maker (see "New Preachers, New"); Marler, the button-maker (see "These Trades-men," &c.; Spencer, the coachman (see "New Preachers, New"); Rogers, the glover (see "These Trades-men," &c.); and many others, who had congregations in and near London. Spencer appears to have been the author of "A Short Treatise concerning the lawfulness of every mans exercising his gift as God shall call him thereunto," 1641. By John Spencer, E. 172/4.

This woodcut was used on p. 5 of the tract styled "The dolefull Lamentation of Cheap-side Crosse," &c., Jan. 24, 1642, No. 302, 1642.

$5\frac{3}{8} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, E. 164/13.

## 247.

### A WHIP FOR THE BACK OF A BACKSLIDING BROWNIIST.

*London, Printed for Humphery Chrouch.*

[1641]

On a broadside, entitled as above, is a woodcut which represents a monk and three other men holding a cloth, on which lies a book (the Bible). This woodcut was

<sup>1</sup> See "A Short Treatise concerning the lawfulness of every mans exercising his gift as God shall call him thereunto," 1641. By John Spencer, E. 172 4, and "The Spirituall Warfare," 1642, E. 145/10.

used for "Religions Enemies," &c., 1641, No. 245, 1641. The names of the four persons which are printed on the margin of the woodcut in "Religions Enemies" are omitted in this broadside. Below are two columns of verse, beginning thus:—

"Helpe Neighbours helpe, good women come with speed,  
 For of your helpe there never was more neede,  
 Mid-wives, make haste and dresse you as you run,  
 Either come quickly or we're all undone,  
 The worlds in labour, her throwes come so quick,  
 That with her paine shee's growne quite lunatick,  
 For I did aske one of her Bratts of late:  
 Why the *Lords Prayer* was almost out of date,  
 He told me that *Christ* had new Disciples now,  
 That of set forme of Prayer would not allow:  
 Alas said I are they so dainty growne,  
 Such a fantastic crew was never knowne.  
 These are the Brethren of the Separation,  
 The Cancor wormes of this our English Nation," &c.

4 $\frac{1}{4}$  × 4 $\frac{1}{4}$  in. Brit. Mus. Library, C. 20. f. "Luttrell Collection," vol. ii. p. 237.

## 248.

A NEST OF SERPENTS DISCOVERED. or, a knot of old Herctiques revived, Called the Adamites. Wherein their originall, increase, and severall ridiculous tenets are plainly layd open.

Printed in the yeare 1641.

[1641]

ON the title-page of this tract is a woodcut representing the Adamites assembled in a darkened chamber: "They had wont usually to meete in hot-houses or stoves, or in such places where they might have the conveniency of artificiall heate." They are naked, men and women, according to the practice of the sect as described under "The Brownists Conventicle," No. 246, 1641 (see "The Church," "Feb. 27," 1647, No. 674, 1647, "Adamite," 1661, No. 1009, 1661). The figures are in two rows: those in the upper row consist of a young man and a young woman, the former with his left arm behind the shoulder of the latter; a middle-aged man, with a wand in his hand; a young man, who turns towards a young woman, who has her right arm outstretched, and her left arm resting on her hip. By her side is what appears to be a lantern. With the second row of figures stands, first, from the left, a four-legged stool; then a man, with a scourge in his hand, exclaiming, "*Down, lust,*" and turning towards, as if threatening, another man, who approaches him with outstretched arms. At a table is seated a person, probably the chief of the sect, with an open book before him, and another volume lying on the ground behind. Windows, as if representing the exterior of the house, appear at the sides of the darkened space which contains these figures.

The text of the pamphlet describes in a popular manner the alleged tenets and practices of the Adamites; derives, with Epiphanius, their origin from one called Adam, and describes "their first sprouting" as under the Emperor Ælius Pertinax, c. A.D. 194; avers that the sect was buried a long time, and set up again by one Adam Pastor, who denied the divinity of Christ, abhorred marriage, and imitated the nakedness of Adam. "Pickardus" was their champion, who went from the west of Germany into Bohemia in the time of the Emperor Sigismund, A.D. 1414. Pickardus drew a great company to his opinions, maintained that he was the Son

of God, instructed his followers to go naked, and allowed promiscuous intercourse of the sexes. The author quotes the story of Æneas Silvius about this sect, "that they had possession of an Isle compassed by a river in Germany, and there they kept their cheife residence until they were so bold and cruell that fortie men of this *Pickard's* followers issued out of the Isle, and with their swords drawne in their hands, entred into the next Villages, and slew in a terrible manner above 200 Countrymen who they sayd wore the sonnes of the divell, which cruelty of theirs was afterwards revenged on them by *Zischa*, who with his Army entred upon them, and slew all, as wel women as men, except two only which he reserved for publik scorn and mockery." After a general condemnation of these heretics in England, the author says, "Their meeting is sometime in Lambeth, at other times about St. Katherines, sometimes in the fields or in the woods, or sometimes in cellars: their ringleaders are laid out for, and no question but they will bee caught in the midst of their leud abhominable exercise, which is so scandalous, blasphemous, heathenish and abhominable. At their discovery more shall be written."

This woodcut was used likewise, with alterations, on the title-pages to "Love one another, a Tyb Lectvre," &c. "Jan. 23," 1643, No. 357, 1643, "A Sermon Preached," &c., "March 4," 1643, No. 363, 1643, and "The Ranters Religion," "Dec. 11," 1650, No. 781, 1650.

$3\frac{3}{8} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, E. 168/12.

## 249.

NEWS, TRUE NEWES, LAUDABLE NEWES, CITTIE NEWES,  
COURT NEWES, COUNTRY NEWES: The World is Mad,  
or it is a Mad World my Masters, especially now when in  
the Antipodes these things are come to passe.

*London, Printed for F. Cowles, T. Bates, and T. Banks, MDCXLII.*

[1641]

ON the title-page of this tract is a woodcut, representing a magician showing the world in a glass to two men. The world is represented by a globe, as in the Wheels of Fortune, with figures radiating from its centre; it is surrounded by a sky of clouds and stars, exterior to which four Winds appear. Two persons are at the foot of the woodcut, half-lengths, pointing to the world.

The text satirizes and caricatures the vices, manners, and men of the time, and has personal references to a basket-maker, a feltmaker (Greene, see "New Preachers, New," &c., Dec. 19, 1641, No. 211, 1641), cobblers (S. How, see "A Swarme of Sectaries," &c., No. 251, 1641, and "The Brownists Conventicle," No. 246, 1641), the protesting bishops, &c.

$3\frac{1}{4} \times 2\frac{7}{8}$  in.

Brit. Mus. Library, E. 144/3.

## 250.

TAYLORS PHYSICKE HAS PURGED THE DIVEL. Or, The Divell  
has got a squirt, and the simple, seame-rent, thredbare  
Taylor translates it into railing Poetry, and is now soundly  
cudgelled for it. By Voluntas Ambulatoria. [Henry  
Walker.]

*Printed in the yeere 1641.*

[1641]

A TRACT with a woodcut on the title-page which represents the Devil purging

himself over John Taylor, the Water-Poet, who is lying on his back in a boat ; to the left is written :—

*“ Such is the language of a beastly railor,  
The Divels privi-house most fit for Taylor.”*

This pamphlet is one of the series which commenced with “ A Swarme of Sectaries, and Schismatiques,” 1641, No. 251, 1641, by John Taylor, the Water-Poet, and continued by Henry Walker, who wrote “ An Answer to a Foolish Pamphlet, entituled, A Swarme of Sectaries and Schismatiques,” &c., E. 160 / 15, and further by Taylor, with “ A Reply as true as Steele, To a Rusty, Rayling, Ridiculous, Lying Libell,” &c., No. 252, 1641. To the last Walker replied in this text, which abuses Taylor even as the latter had done before, by means of an anagram formed of his name ; avers that Taylor, having written poetry the profits of which would not supply food for a cat, was driven to very ignominious courses of life ; refers to Lord Say, and exhorts Taylor to repentance ; by reminding him of the sudden death of his wife while drinking in a tavern.

See “ The Sermon of Henry Walker, Ironmonger : Having been twice Apprehended, for writing Seditious Pamphlets,” &c., E. 141 / 14 ; “ A Seasonable Lecture,” &c., No. 334, 1642 ; “ The Whole Life and Progresse of Henry Walker the Ironmonger,” &c., “ collected and written by John Taylor” [the Water-Poet], 1642, E. 154 / 29 ; Nalson’s “ Impartial Collection,” &c., vol. ii. p. 763 ; and “ A Recommendation to Mercurius Morbicus,” 1647, E. 410 / 6 ; “ The Modest Vindication of Henry Walker, 1642, C. 21, 6 / 39 (E. 85 / 39).

3½ × 3½ in.

Brit. Mus. Library, E. 163 / 9.

## 251.

A SWARME OF SECTARIES, AND SCHISMATIKES : Wherein is discovered the strange preaching (or prating) of such as are by their trades Coblers, Tinkers, Pedlers, Weavers, Sow-gelders, and Chymney-Sweepers. By John Taylor [the Water Poet].

*Printed luckily, and may be read unhappily, betwixt hawkke and buzzard, 1641.*

[1641]

A TRACT with a woodcut on the title-page, representing the outside of the “ Nag’s Head” Tavern, Coleman Street, London, through the window of which is seen “ Sam : How,” standing in a tub, and preaching to nine men and two women who stand round him. See “ The Brownists Conventicle,” No. 246, 1641, and “ New Preachers, New,” Dec. 19, 1641, No. 211, 1641.

The tract gives accounts, in verse, of many preachers, and describes its subject thus :—

“ Tis past a Butchers, [or a Br]ewers reach,  
To pearch into a Pul[pit and] to preach ;  
A pot, a platter, dripping-pan, or spit ;  
Are for a Ladies Bed-chamber unfit :  
Rich Hangings, Curtaines, Carpets, garments gay  
Doe not become a Kitchin any way.  
A Preachers work is not to geld a Sowe,  
Vnseemly ’tis a Judge should milke a Cowe :  
A Cobler to a Pulpit should not mount,  
Nor can an Asse cast up a true account.”

The text further describes various preachers who were also handicraftsmen or tradesmen. (1) Knight, “ a merchant in Pitchards, Black-pots,” &c. ; (2)

"Gault, a Shoemaker" (see "These Trades-men," &c., "April 26," 1647, No. 678, 1647); (3) Sidrach Cave, a basket-maker of Ely; (4) John Howgrave of Yarmouth; (5) Spilsbury, a weigher of hay in Aldersgate; (6) "Eatons, a Button-maker" (see "These Trades-men," and "The Brownists Conventicle;" 1641, No. 246, 1641); (7) the widow Constable of Brentford; also an account of the preaching of the cobbler, Samuel Howe, who dwelt in Moorfields, and had a large congregation at the "Nag's Head" Tavern in Coleman Street, London (see "The Brownists Conventicle"); "An Objection;" an account of the miracles of Christ's Apostles, and anecdotes of Sectaries conclude the pamphlet. For Coleman Street, see "The holy Sisters Conspiracy against their Husbands," 1661, E. 1055/20.

"An Answer to a Foolish Pamphlet entitled A Swarme of Sectaries and Schismatiques, put forth by John Taylor the Water Poet," 1641 (by Henry Walker), will be found as E. 160/15. See also "A Reply as True as Steele," &c., 1641, No. 252, 1641, being an answer, by John Taylor, to this pamphlet, and "Taylors Physicke has purged the Divel," &c., by Henry Walker, 1641, No. 250, 1641.

The block for this illustration was also used for "New Preachers, New," Dec. 19, 1641, No. 211, 1641, where the sign of the "Nag's Head" was cut from the block, leaving a vacant space and one of the supports of the sign; this inscription was altered, as described under that heading in this Catalogue. It was likewise used for "The Sermon and Prophecie of Mr. James Hvnt of the County of Kent," Oct. 9, 1641, No. 206, 1641; and for a tail-piece to "Lvcifers Lacky," &c., Dec. 4, 1641, No. 210, 1641. In both of these the block appears reduced in width to get rid of the view of the side of the house; in the former "*Sam: How,*" in the inscription gave place to "*Prophet Hunt.*" Other alterations which were made for the repeated services of this block are noted as above.

"The Sufficiency of the Spirit's Teaching without Humane Learning," by Samuel Howe, 1641," E. 25/16, was written by this "cobler."

$3\frac{3}{4} \times 2\frac{7}{8}$  in.

Brit. Mus. Library, E. 158/1.

## 252.

A REPLY AS TRUE AS STEELE, TO A RUSTY, RAYLING, RIDICULOUS, LYING LIBELL; which was lately written by an impudent unsoder'd Ironmonger and called by the name of "An Answer to a foolish Pamphlet Entituled, A Swarme of Sectaries and Schismatiques." By John Taylour. [The Water Poet.]

Printed Anno Dom. 1641.

[1641]

A TRACT with a woodcut on the title-page, representing the devil seated on a hill and voiding an ironmonger, who has a spit-rest in his hand; a second spit-rest is in the air, broken. Above the woodcut are these lines:—

"The Divell is hard bound and did hardly straine  
To s—t a Libeller a knave in graine."

In an old hand is written "*Walker,*" as the name of the author of "An Answer," &c.

The text of this pamphlet consists of a reply to the pamphlet in question, No. 251, 1641, see also "An answer to a Foolish Pamphlet" (by Henry Walker), E. 160/15. See "A Swarme of Sectaries," &c., 1641, No. 251, 1641. The present reply is a vigorous personal attack upon Henry Walker, the author of

"An Answer to a Foolish Pamphlet," &c., who was called "Walker the Ironmonger." See "Taylors Physicke has purged the Divel," &c., 1641, No. 250, 1641. This print is referred to in the pamphlet styled "The Downefall of Temporizing Poets, &c.," 1641, No. 253, 1641.

This cut, with an alteration, is used on the title-page to "The Devill Turn'd Round-Head," 1642, No. 332, 1642.

4 × 3¼ in.

Brit. Mus. Library, E. 160/23.

## 253.

THE DOWNEFALL OF TEMPORIZING POETS, UNLICENST PRINTERS, UPSTART BOOKSELLERS, TROTTHING MERCURIES, AND BAWLING HAWKERS. Being a very pleasant Dialogue between Light-foot the Mercury, and Suck-bottle the Hawker, Red-nose the Poet being Moderator between them; the corruptions of all which by their conference is plainly described.

*Printed merrily, and may be read unhappily, betwixt Hawke and Bussard, 1641.*

[1641]

A TRACT with two woodcuts on the title-page: (1.) a whole length figure of a female standing and holding a triangular shield on which are emblazoned a flagon and a cup; (2.) half-length figure of a man smoking a pipe.

The text refers to "A Reply as true as Steele," &c., 1641, No. 250, 1641. There are also references to the Adamites (see "The Brownists Conventicle," 1641, No. 246, 1641), the "wandering stationers" who sold these pamphlets, "Martin Parker," (see "A Paire of Turtle Doves," 1641?, No. 286, 1641), "yung Gregory" the hangman (see "A Dialogue or, A Dispute betwene the late Hangman and Death," June 20, 1649, No. 762, 1649).

The portrait, 2¾ × 2½ in.

Brit. Mus. Library, E. 165/5.

The figure 1¾ × 2½ in.

## 254.

AN EXACT LEGENDARY COMPENDIOUSLY CONTAINING THE WHOLE LIFE OF ALDERMAN ABEL, the maine Proiector and Patentee for the raising of Wines. His Apprentiship with a Vintener, betrothing to his Wife, the manner of his rising, reigning, and after Delinquencie, whereby he stands liable to a severe Censure and Penalty in Parliament.

*Imprinted in the Yeare, MDCXLI.*

[1641]

A BROADSIDE containing two woodcuts, represented as joined together by clasped hands. That on our right contains Alderman Abel holding a "Patent" in his left hand, and saying:—

*"I've racht my Wines to th' full extent,  
Not dreaming of a Parliament."*

Above him is written:—

*"Abel in this th' art like to cursed Caine,  
Th'ast wronged thy Brethren and thy Chaine."*

On the right is the "*Office of Tickets*," a house, the cellar of which is filled with barrels, and behind is St. Mary Aldermay Church, London, above which is a belfry with a bell, the last forming, with "A" a rebus on the Alderman's name; on the other side of the print is a chain in a loop, referring to his chain of office. The cut on our left represents the wife of Alderman Abel, in her kitchen, in the act of putting a duck on a spit. In a fireplace a fire is burning before the rack for the spit; a table, with a duck lying on it, and a dresser, which is filled with plates and dishes, are accessories to the design. She is saying:—

*"I hope my Mate  
Will raise my state."*

The text of the broadside describes, in the form of a letter of news from "A. H." to his "Noble Friend," "the downfall and death of him who was of these kingdoms the most unhappy hated Object (Strafford)"; "the imprisonment of the other Great Man of little Grace (Laud)"; also, "the downfall of Wines, that formerly were so rack't that for want of two-pence to purchase a quart of Sack, many a true Twelve-penny servant to Bacchus was forced to retire." Further, the letter gives an account of the "Raiser" of Sack, *i.e.* Alderman Abel, the monopolist of wines, who was brought to account at this time; that he was apprenticed to a vintner, having "a desire to become near to be Lord Maior of London." During his apprenticeship he was "as industrious to be throwne downe stairs by a Gentleman or take a broken pate (so his wounds might be curable within the verge of a Shilling, or some such sum) as any other of his fellowes could be"; he would answer to the bar-bells as eagerly as Whittington to those of Bow. "Many a Sack-posset has he and his beloved Isabel cald to witness the integritie of his faith and troth unto her. Many a condemn'd dish of Mackarell, Anchovies and Caveare have they devoutly devoured after a cup of Sack and Hypocrist." In time the pair married, Abel set up for himself, and began to thrive at the "Ship" in Old Fish Street, where their Friday-night suppers, her thrift and his industry brought rapid increase of fortune and reputation throughout the city, so that his cellar was incapable of containing his stock of sack, and a place was dug in the earth for it.

"He warrant him he never thinks of Cardinall Woolsey, but withal remembers the sweet Legacie he left behind him in the Vault. The honest Vintener was so cautious, he would not suffer any others industry in the discovery beside his own; He car'd not for Partners in his House, much less in his Cellar. Of all the roomes in his Ship he most affected the Keele: There was indeed the beginning of his glory. He is now worth at least ten or twelve thousand pounds, and must be Sherriffe: He must now keep good Hospitality at the Citie charge, his White-broth proclaimes itself; and for Fish his worship commonly affecteth Plaice most: His Wives shoes must not now shine with the smeering and unsightly ungeunt of kitchin-stuffe; but the purest Black that Spaine affords must now cover her happy Feet. Their Children must be nurst and bred at Hyegate and (because the Court breeding is not held gentle enough) have select persons on purpose employed for their better education. Her manifolde Chaine and Tiffinie Ruffe without the addition of her Sattin Gowne, Hood and round begarded Petticoat, speake her supereminent for a Citie-Patron-ship at least: In the meane time he (for his part) deales much in the Court of Conscience. His Conscience tells him that the Luxury of the times must be abated: Wine is so cheape, that the poorest Mechanicks drinke it. It must be exalted (by the help of a Monopolizing Patent, projected and surreptitiously obtained betwixt his Cozen Kilvert and himselfe) to prevent Drunkenesse. Forty Shillings a Tunne is not custome enough to the King; but this seeming-honest Alderman must break both Merchants & Retailors. This Patent for the Office of Wine (being granted), not a Firkin of Wine can be conveyed, without a Ticket from Aldermay Church-yard but one of this noble Alderman's spirits will prie into it, and because it wants hallowing with a note, it

must be damn'd to the bottome of his Cellar. All this time the good fellows in every Coast and Quarter of the Land, especially within the circuit of this City, mourned most solemnly in small-Beere and were not able to climbe to the Olimpus of Old Sherry or Moderne Canary. The noble Souldiers cannot drink above a Pint a day out of their pay without prejudice to their hardly gotten Estate. The wittie Poets dare scarcely adventure into a Taverne to suck their Hypocrene, or Aganippe, nor sit long to sing forth the praises of Helicon, for feare of being arraigned at the Barre for the odd twopences arising upon each severall Pottle; and therefore instead of Encomiums on the excellencie of virtuall Canary, they all write nipping Satyres against the base extortion of this ravenous Citie Member, who makes himselfe merry with other mens misery. And because those of his owne Function must not make him their president of growing great, Medium Wine must be forc'd upon them: He that opposeth must to th Fleet no redemption with out submission. He will not spare his brother Cain, tho he be certain he shall be jeerd in the Vamp't W—e fort, he has showne himselfe so fierce-in his Authority, that most men supposed he could not long subsist in this his wicked way, but at length bee brought to a strict Audit for all his Abuses. And so it appeared, *Tempora mutantur*, &c. The whole Body of Parliament distast his Projects, disallow his Exaction, and are determined to pull downe this Colossus of Covetousnesse, or at least levell him with his Brethren by the Plane and Paring-knife of Justice, though it indangir his Eares in the pollishing. Howbeit they beare a reverent respect to this Author of Project: as may appear by the close conveyance of him to a place where he may be found forthcoming: and lest the mad Bacchanalian Blades should wrong this good Able Alderman if they met him in the Streets, they have provided a stronger house for him than his Ticket-Office at Aldermaries. They'l there dyet, Physicke him, and preserve him secure from further danger, till he vomit up most of his Wine againe which may be partly a meanes likewise to purge his Conscience. His Physitians tell him (unlesse he wisely prevent it) he is like to be extremely troubled with head ach, especially with a stopping in his throat. But he is wise, and both knowes his owne disease best himselfe, and the most probable Cure; which if it stop not his wesand, and hinder the natural passage of his breath, he may haply recover, and be Abel to set up his Trade againe. Hee is (it seems) a man generally belov'd still; for every man limnes his Picture, and scarce any Stationer in Towne, but has some Pamphlet, Sonnet or Ballet in his praise. But I have held thee too tediously already in this fruitlesse Story; I therefore heare leave him in the soddes of his delinquencie, till he be purg'd and pass'd away (either on Hors back aukward, or on foot forward) by a Parliamentary Penalty. In the meane time accept the good will of him that presents these lines in lieu of his ingagement. Hoping ere long to see golden dayes revived; and to participate with thee in a Pint of Sack for Sixpence.

Thine obliged, in Service, A. H."

The career of Alderman Abel is thus set forth; it is further illustrated in "The Copie of a Letter sent from the Roaring Boyes in Elizium; to two arrant Knights of the Grape, in Limbo, Alderman Abel and M. Kilvert," 1641, No. 259, 1641; "Times Alteration," Jan. 8, 1641, No. 162, 1641; "The last Discourse Betwixt Master Abel and Master Richard Kilvert," &c., 1641, No. 258, 1641; "A Dialogue or accidental discourse Betwixt Mr. Alderman Abell and Richard Kilvert," &c., 1641, No. 256, 1641. There is a further allusion to "Cardinal Wolseys" policy in "The Copie of a Letter sent from the Roaring Boyes," &c.; and to the "cellar" in "A Dialogue, or accidental discourse," &c. Abel is called "Alderman Medium" in "Times Alteration," on account of his forcing "Medium" sherry upon his fellow wine-dealers: see "Portrait of Alderman Abel," by Hollar, No. 255, 1641. The reference to "plaice" is probably a pun on the Alderman's place-hunting. The plea referring to the luxury of the times is ironically advanced in "The Copie of a Letter sent from the Roaring Boyes," &c. Alderman



Abel and his relative, Mr. Kilvert, were joined in the patent for the sale of wines; their office and stores were in the churchyard of St. Mary, Aldermary, London. It may be added that "A New Discovery of the Prelates Tyranny," by Prynne, London, 1641, E. 162, p. 15, describes Alderman Abel, then Sheriff of London, as "coming to Master Burton's house in Friday Street, between ten and eleven o'clock at night," with others, and an illegal warrant, breaking into the house, and arresting the minister. See "Portrait of Henry Burton," June 30, 1637, No. 138, 1637.

The satirical allusions to Abel under the name of Alderman "Medium" which are so common in the pamphlets and broadsides of this date, may be explained with reference to a system of averages which was then in vogue, and is illustrated thus, in "A True Discovery of the Projectors of the Wine Project," &c., 1641, E. 165/13, a pamphlet which was intended as a defence for the patentees, and for Kilvert in particular: This pamphlet avers that the project in question originated with the Vintners' Company and the traders in wines as a body, not by means of Abel or Kilvert. The first article of this project was, that to the "drawing Vintners," *i. e.* wine retailers, alone were the merchants or wholesale dealers to be allowed to sell wines. This the merchants opposed, and showed that if they should be so bound the vintners must, in return, "oblige themselves to take off their wines at the prices set by the Lords (of the King's Council), for otherwise the Vintners would beate downe the merchants prices and leave their wines upon their hands." Accordingly, "at a generall Court held at Vintners hall the 21 of March, 1637, it was agreed and consented to by the generality of Retailers: That they would yearely take from the merchants at the set prices, such a quantity of wine as was by them yearely imported according to a medium" [*i. e.* as we now say, "average"] "to be taken of their last seven yeare importation." At the Court of the Vintners' Company which confirmed this scheme, Abel, then Master of the Company, presided: March 29, 1638. By means of this arrangement the London Vintners monopolized the sale of wines by retail, and "were the sole Authors of the *Medium*." The history of the disputes which followed the arrangement may be read in the above-named pamphlet.

There is a reply to the charges, which are given above, in "A True Relation of the Proposing, Threatening, and Perswading of the Vintners to Yeeld to the *Imposition* upon Wines, etc., MDCXLI," E. 171/5, which gives a different version of the origin of the imposition upon wines; by this it appears that the vintners protested, *vide* the Hall-Book of the Company, against it, March 27, 1637. The "Discovery" above cited is thus defective and "deceitfull." A similar protest was entered Oct. 25, 1637. "A True Relation" avers that Abel used threats and promises; that Kilvert was obviously interested in the matter; that these attempts failed, but, wearying his opponents by constantly summoning them to Hall meetings of the Company, Abel succeeded "if ever" in getting the "General consent" passed for accepting the imposition, and by show of hands, when the persons present either knew little of the business in question or were intimidated. Other statements of the "Discovery" are answered *seriatim*. The "Medium" wines are reported as having been forced upon retailers, "being both very bad and very deare, whereby they were not only hindered in their trades, but also much damnified in their reputation in that they were compelled to part with great summes of Money for these *Mediums* and were thereby disabled to keep day with Merchants of whom they had bought good wines for time, and that time expired. The insupportable wrongs and injuries thereby suffered (almost to the utter undoing of many Retailers) hath bene sufficiently manifested (not onely by the imprisoning of many of them, but also) by the severall testimonies thereof made before the Committee. The occasion of the *Medium* was the Inveterate malice and hatred that was in Alderman *Abel* against the Coopers, that and that onely was the begetting of the *Medium* and the very Original occasion of the Coopers restraint." Further, it is stated that Abel con-

trived the "*Medium*,"—the retailers to whom he proposed it did not primarily know what it meant,—and that he threatened the Clerk of the Vintners' Company in vain to compel him to make a false entry in the minutes of a meeting in Hall, p. 10.

See also the rejoinder, "A Reply to a most untrue Relation made by and set forth in Print, by Certaine Vintners, in excuse of their Wine Proiect," 1641, E. 175 / 10, and "The Vintners' Answer," &c., 1642, E. 140 / 1. E. 52 / 21, 1644, is "A Discourse of a True Englishman Free from Self-Interest, concerning the Interest England hath in the Siege of Graveling," in the title of which the original owner wrote as the author's name, "Called Mr. Richard Kilvert."

8 $\frac{3}{4}$  × 5 in.

Brit. Mus. Library, 669, f. 4 / 15.

## 255.

## PORTRAIT OF ALDERMAN ABEL.

[By Hollar.]

[1641]

THIS portrait of the monopolizer of wines, inclosed by an oval frame, is nearly in full face, to the left; it shows the alderman wearing a skull cap, shortly cut hair, and closely trimmed beard; he has a large ruff round his neck (see the note on this ruff in "Times Alteration," Jan. 8, 1641, No. 162, 1641). Under his left arm he carries a small barrel; three larger barrels stand behind on our left; above them is written "*Medium*" (see "Times Alteration"); on our right appears a house, with a sign pendent from a post, on which is painted a bell, forming, with the letter "A," which is placed beside it, a rebus of Abel's name. From the end of the sign hangs a bush. Above is written:

"*Good Wine needs not A-Bush, nor A-Bell.*"

Below the oval is written:

"Thou purcha'st (*Medium*), to enrich thy selfe,—  
Thy plott was naught, thou must returne thy pelfe,  
Vniustly gott; besides, thou shalt indure,—  
Farre sowrer sawce, to thy sweet wines, be shure."

There is a proof of this print without the word "*Medium*" within the oval and the verses beneath it.

For an account of Alderman Abel, and referenes to other prints which illustrate his actions, see "An Exact Legendary compendiously Containing the whole Life of Alderman Abel," &c., 1641, No. 254, 1641; "A Dialogue or accidental discourse Betwixt Mr. Alderman Abell and Richard Kilvert," &c., 1641, No. 256, 1641; and "A True Discoverie of the Proiectors of the Wine Project," 1641. E. 165/13.

This print was copied for the title-page of "The Copie of a Letter sent from The Roaring Boyes in Elizium," 1641, No. 259, 1641, which see.

See Parthey's "Wen. Hollar," No. 1621.

2 $\frac{1}{2}$  × 2 $\frac{3}{4}$  in.

## 256.

A DIALOGUE OR ACCIDENTAL DISCOURSE BETWIXT MR. ALDERMAN ABELL AND RICHARD KILVERT, the two Maine Projectors for Wine, and also Alderman Abels wife, &c.

Printed also in the same yeare of grace, 1641.

[1641]

THIS is the title of a pamphlet on the front of which are portraits, on separate

blocks, of Alderman Abel and R. Kilvert, his cousin. The woodcut on the left represents the alderman with a hat on his head; he has a skull cap beneath, closely trimmed whiskers, and a pointed beard; he wears a large ruff (see "Times Alteration," Jan. 8th, 1641, No. 162, 1641), a cloak, and has under his right arm a small barrel; behind, is a house with the sign projecting from it; a rebus is formed with "A" and a bell painted on the board. This woodcut was evidently adapted from the portrait of Abel by Hollar, No. 255, 1641; see "The Copie of a Letter sent from The Roaring Boyes," &c., 1641, No. 259, 1641.

The woodcut on the right represents Kilvert holding in his right hand a scroll, on which is written "*Patent for Wine.*" He wears a hat, a short beard and up-turned moustaches; a falling broad collar on his shoulders, wrist ruffs, and a closely buttoned coat, which is padded on the shoulders.

The title of the pamphlet further describes its contents, as "Contayning their first manner of their acquaintance, how they began to contrive the Patent itselfe, how they obtayned it, and who drew the patent. Also in what state they now stand in, and how they accuse and raile at each other with invective speeches, &c. With the manner and fashion how Projectors and Patentees have rod a Tilting in a Parliament time," &c. (see the article with this title in this Catalogue, 1641, No. 261, 1641).

The text, which is printed in black-letter, describes the lives and fortunes of Abel and Kilvert, for which see "An Exact Legendary," &c., 1641, No. 254, 1641, and the references which are given with that item in this Catalogue. Further, as to the introduction of Cardinal Wolsey's name, Abel here says, that in digging a vault near his cellar, "I found some what which the world shall never know of. If I had not found some hidden Treasure in that Cardinal's cellar; I had never come to weare this gold chaine, with my thumbs under my girdle." The text proceeds with references to "Martin," "Ducke," and "Lambe" (see "The Spirituall Courts Epitomized," June 26, 1641, No. 201, 1641), the soap, tobacco, card, and dice patents; Kilvert proposes that another patent should be obtained for the sale of wine, and recites the conditions to be put forward in order to obtain it, such as the addition of forty shillings per ton to be paid to the king. The patentee was to add a penny a quart to the price of French wines, twopence to that of Spanish wines (see "An Exact Legendary," &c.). They were to allow the King 40,000*l.* per annum. It is stated that "Mr. Low, of Great St. Bartholomews," was to draw the patent.

At the end of the pamphlet is a second woodcut, which is described under "The manner and forme how Projectors," &c., 1641, No. 261, 1641.

This print was copied with the inscription, thus: "Mr. Alderman Abell and Richard Kilvert, the two maine Projectors for Wine, 1641. From a very rare print in the collection of R. S. Tighe, Esq<sup>r</sup>." See No. 257, 1641.

$5\frac{1}{2} \times 3$  in.

Brit. Mus. Library, E. 15616.

## 257.

### MR. ALDERMAN ABELL AND RICHARD KILVERT, THE TWO MAINE PROJECTORS FOR WINE. 1641.

*From a very rare print in the Collection of R. S. Tighe, Esq.*

[1641]

THIS is a modern engraved copy of the woodcut which is described under "A Dialogue or accidental discourse Betwixt Mr. Alderman Abell and Richard Kilvert," &c., 1641, No. 256, 1641.

$5\frac{1}{2} \times 2\frac{7}{8}$  in.

## 258.

THE LAST DISCOURSE BETWIXT MASTER ABEL AND MASTER RICHARD KILVERT, interrupted at the first by an ancient and angry Gentlewoman, who being her self unknown unto the observer of this Conference, it was conceived by him afterwards to be a certaine friend of Mr. Abel's.

*Printed in the yeare 1641.*

[1641]

THE woodcut which represents the above subject is on the title-page of this tract. A table covered by a cloth fills the front of the design; at its distant side are seated two men: the person on the right, who wears a falling collar, and points to a paper which lies on the table, is meant for Kilvert. His companion, who turns to the left, as if on the appearance of the third personage, and has an expression of alarm on his face, is Alderman Abel. The third person is the "ancient and angry gentlewoman" named above, *i. e.* Mrs. Abel (see "An Exact Legendary," &c., No. 254, 1641).

The "Discourse" commences as follows:

*Abel.* It cannot be help'd now, Master *Kilvert*.

*Gentlewo.* It cannot bee help'd, marry 'eene beshrew your hearts for it, (I have overheard your conference) it is a fine passe I am brought too, is it not? Shall I who was companion for the best City Ladies, who had my coach and my horses to carry me when and where I pleased, be contented now to sit at the lower end of the table, as if I was little better forsooth then one of the scullery; must I in my old age carry this weary body now on my owne feete, if I meane to have it carried at all; must I indure that my velvet and my damaske Gownes should be diswardrob'd into some red Petticoate or Wastecoate, or some worse Polony Jumpe? I marry! what will the people say? here is a fine jumpe indeed, from honour to infamy, from wealth to want, from bravery to rags; from—

*Abel.* Nay, prethee be quiet sweet-heart; pre-thee Lady be not so intemperate!

*Gentlewo.* Sweet-heart me no sweet-hearts, Lady me no Ladies! I must forget all ceremonies and titles of honour; I, it is your ungovern'd thoughts that have distracted me to an ungovern'd tongue, you are a very, very honest man, are you not Mister *Abel*? [She claps her hands at him.]

*Kilvert.* What strange inventions doe these women use to satisfie the malice of their spleene when their tongues begin to be weary; they will borrow new encouragement from their hands, and doe what they can to make them scold too?

*Gentlewo.* And safer too I wis, then to make their tongues the undoing of whole families by begging unjust Monopolies and Oinopolies, and I know not what inventions of infamy and ruine.

*Kilvert.* Sure this Gentlewomans braines begins to unsettle; advise her to goe in and to feede on warme things.

*Gentlewo.* Marry and I receive nothing but cold comfort from you, it would make a woman frantiecke indeed, to be serv'd as I am serv'd: but what is now become my Masters of your so deep, so subtile understandings? you that were two of the most cunning contrivers, of the most contriving Projectors, of the most projecting oppressors: what is now become of all your plots, of all your reach? if I had not rather choose two hogsheds for my Councillors, and safer, let mee never bee trusted more.

*Abel.* She had alwaies an high and perillous spirit, I pray beare with her Master *Kilvert*.

*Gentlewo.* A perillous spirit indeed, to be fool'd by your wisdomes; you are a paire of a perillous I know what; you dare not go into the Vintners cellars, for

fear the hogsheads themselves in disdain of that musty liquor which your tyrannies do enforce them to containe, and sensible of the injury, working altogether and framing to a revenge, should split their angry ribs against your guilty heads, and make you the examples of their justice, before justice herselfe hath fully censured you. [Exit Gentlewoman.]

The dialogue between Abel and Kilvert follows this, and concludes thus: "As he was speaking this, there came in one unto them, and told them that there was a company of ancient Gentlemen who desired with speede to have conference with them; who they were it is yet unknowne; but it appeared they were some Citizens who had bene abettors and complotters with them in the inhancement and sophistication of the Wines," &c.

$4\frac{1}{2} \times 3\frac{1}{2}$  in.

Brit. Mus. Library, E. 156/18.

## 259.

THE COPIE OF A LETTER SENT FROM THE ROARING BOYES IN ELIZIUM; to the two arrant Knights of the Grape, in Limbo, Alderman Abel and M. Kilvert, the two great Projectors for wine, &c.

Brought over by the same Messenger 1641.

[1641]

On the title-page of this tract are two portraits, ovals; that on the left being of R. Kilvert, cousin and partner of Abel in the monopoly of wines. He appears as a young man with upturned moustaches, short trimmed whiskers and beard; his hair is curled in close ringlets; he wears a hat with a broad brim cocked on the left; in his right hand is a scroll, probably intended for his patent; behind him appears a table, with a covered flagon and a drinking glass. The oval on the right incloses a portrait of Alderman Abel, nearly in full face to the left. He wears a skull-cap, closely-trimmed hair, and a short pointed beard; round his neck is a great ruff of the fashion of the times of Queen Elizabeth and James the First, rather than of that which prevailed in 1641 (see the reference to this in the account of "Times Alteration," Jan. 8, 1641, No. 162, 1641). He holds a barrel under his arm, behind him is part of a house, with a sign projecting from it, on which is a bell, forming with "A." the rebus which so frequently appears in reference to this subject. From the end of the sign-post the bush of a vintner is pendent. This portrait is copied from the etching by Hollar, see "Portrait of Alderman Abel," 1641, No. 255, 1641.

The text of this pamphlet, which is in verse, contains a reference to Ben Jonson, who with others came to a Session of the Poets, and is described thus:—

"First came the Poets, of each land, and tooke  
Their place in order, learned *Virgill* struck  
In for the first, *Ben Iohnson* cast a glout,  
And swore a mighty oath hee'd pluck him out,  
And wallowing towards him, with a cup of Wine,  
He did so rattle him with *Catiline*,  
That had not *Horace* him appeas'd, 'tis said  
He had throwne great *Sejanus* at his head."

(Ben Jonson died, Aug. 16, 1637.) There is a second reference to this poet. Also to Alderman Abel, "Cardinal Wolsey's Policy" (see "An Exact Legendary," &c. 1641, No. 254, 1641), Empson and Dudley—the monopolists of King Henry's time.

This woodcut was copied in a title-page as described above, with the additions

of "Reprinted for J. Sturt, No. 40, High Street, St. Giles's. By J. Barker, 19, Great Russell-street, Covent Garden," see No. 260, 1641.

Size of the ovals, each  $2\frac{1}{8} \times 2\frac{3}{4}$  in.

Brit. Mus. Library, E. 156 / 8.

## 260.

THE COPIE OF A LETTER SENT FROM THE ROARING BOYES  
IN ELIZIUM ; ETC.

*Reprinted for J. Sturt, No. 40, High Street, St. Giles's. By J. Barker, 19,  
Great Russell-street, Covent Garden.* [1641]

THIS is a woodcut copy from the title-page, which is described under the same name and date, No. 259, 1641.

Ovals,  $2 \times 2\frac{7}{8}$  in.

## 261.

"THE MANNER AND FORME HOW PROJECTORS AND PATENTEES  
HAVE RODE A TYLTING IN A PARLIAMENT TIME." [1641]

THE woodcut which expresses the matter referred to in this title is at the end of the pamphlet called "A Dialogue or accidental Discourse Betwixt Mr. Alderman Abell and Richard Kilvert," &c. (see No. 256, 1641), and represents the punishment of the monopolists. The view is given as in a street, where a man leads a horse, upon which is mounted, with his face towards the animal's tail, to which he holds by his right hand, a man (Alderman Abel?), in whose left hand is a flag, inscribed "Tar-ar-ra-ra." A body of soldiers with halberds follow these personages; before them walks a man, who is beating with a stick on what may be meant for a copper pan or a tambourine. Behind appear, as shouting spectators, three men and a boy; others look on from the open windows of a house on the left, and from the right of the print. The above date is that of the proclamations concerning the prices of wines, which decided the downfall of Abel and Kilvert.

$3\frac{3}{4} \times 2\frac{3}{4}$  in.

Brit. Mus. Library, E. 156 / 16.

## 262.

THE PROIECTORS DOWN FALL : or Times Changeling : Wherein  
the Monpolists and Patentees are unmasked to the View of  
the World, etc.

*London, Printed by Thomas Paine in Gold-smiths Alley. 1642.* [1641]

ON the back of the title-page of this tract is a woodcut, on two blocks, representing, on our left, a gentleman holding out his right hand to a lady, who stands on our right, and wears a farthingale and an embroidered apron, and carries a feather fan.

Above these figures are the following lines :

"The *Monopolist* and the *Patentee*,  
Did joyne in hand, as here you see ;  
Yet they shall parted be ere it be long,  
And forced then to sing another song."

Below are four similar lines.

The text contains references to the monopolists and patentees of the times of

James I. and Charles I. "Kilvert and Cain's brother" (Alderman Abel), "Sir Popham," "Goring," "Sir Saunder," &c. (see "An Exact Legendary," &c., 1641, No. 254, 1641).

3 × 2 $\frac{7}{8}$  in.

Brit. Mus. Library, E. 140/22.

263.

THE COMPLAINT OF M. TENTER-HOOKE THE PROJECTOR,  
AND SIR THOMAS DODGER THE PATENTEE. (By John  
Taylor).

London Printed by E. P. for Francis Coles, dwelling in the Old. Bailey. 1641.  
[1641]

ON a broadside, entitled as above, is a woodcut, which represents a "Projector," who has a pig's face, a fox's ears, screws<sup>1</sup> for legs, and fish-hooks for fingers, bears a measure of coal and a barrel of wine on his legs respectively, tobacco-pipes, dice, roll-tobacco, playing-cards, and a bundle of hay slung to his body, two papers of pins on his right arm, and a measure for spirits on his left arm, a barrel (? for soap or butter), and a dredger (? for starch) on the skirts of his coat, and holds out money-bags to "Sir Thomas Dodger," saying:—

*"I have brought money to fill your Chest,  
For which I am curst by most and least."*

"Sir Thomas Dodger the Patentee" stands on the right, near a money-chest, and says:—

*"Ov'r many yeares scraping is left at a clap,  
All thou hast gotten by others mishap."*

Below the woodcut are two columns of verse, thus:—

*"If any aske what things these Monsters be,  
Tis a Projector and a Patentee:  
Such, as like Vermine o'er this Land did crawl,  
And grew so rich, they gaind the Devill and all.*

Loe I, that lately was a *Man* of fashion,  
The *Bug-beare* and the *Scarcrow* of this Nation,  
Th' admired mighty *Mounte-banke* of *Fame*,  
The *Juggling Hocus Pocus* of good name,  
The *Bull-begger*, who did affright and feare,  
And rake, and pull, teare, pill, pole, shave, and sheare,  
Now *Time* hath pluck'd the *Vizard* from my face,  
I am the onely *Image* of disgrace.  
My ugly shape I hid so cunningly  
(Close cover'd with the cloake of honesty)  
That from the *East* to *West*, from *South* to *North*,  
I was a man esteem'd of ex'lent worth.  
And (sweet *Sir Thomas Dodger*) for your sake,  
My studious time I spent, my sleepes I brake,  
My braines I tost, with many a strange vagary,  
And (like a *Spanniell*) did both fetch and carry,  
To you, such *Projects*, as I could invent,  
Not thinking there would come a *Parliament*.

<sup>1</sup> The introduction of screws here may be illustrated by the speech of Alderman Chambers, who was prosecuted in the Star Chamber for saying that merchants were more screwed up and wronged in England than in Turkey; he was fined 200*l*.

I was the great *Projector*, and from me,  
 Your worship learn'd to be a *Patentee*,  
 I had the Art to cheat the Common-weale,  
 And you had tricks and slights, to passe the Seale.  
 I tooke the paines, I travell'd, search'd, and sought,  
 Which (by your power) were into Patents wrought.  
 What was I but your journey-man, I pray,  
 To bring your worke to you, both night and day :  
 I found *Stuffe*, and you brought it so about  
 You (like a skilfull *Taylor*) cut it out,  
 And fashion'd it, but now (to our displeasure)  
 You fail'd exceedingly, in taking measure.  
 My legs were *Screwes*, to raise thee high or low,  
 According as your power did *Ebbe or Flow* :  
 And at your will I was Screw'd up too high  
 That tott'ring, I have broke my necke thereby.  
 For you, I made my *Fingers fish-hookes* still  
 To catch at all *Trades*, either good or ill,  
 I car'd not much who lost, so we might get,  
 For all was *Fish* that came into the *Net*.  
 For you (as in my Picture plain appeares)  
 I put a *Swines face* on, an *Asses cares*,  
 The one to listen unto all I heard  
 Wherein your worships profit was prefer'd.  
 The other to tast all things, good or bad  
 (As Hogs will doe) where profit may be had.  
*Soape, Starch, Tobacco, Pipes, Pins, Butter, Haye,*  
*Wine, Coales, Cards, Dice,* and all came in my way,  
 I brought your worship, every day and houre,  
 And hope to be defended by your power."

*Sir Thomas Dodgers Answer.*

"Alas good *Tenter-hooke*, I tell thee plaine,  
 To seeke for helpe of me tis but in vaine :  
 My *Patent* which I stood upon of late,  
 Is like an *Almanacke* that's out of *Date*,  
 'T had force and vertue once, strange things to doe,  
 But now it wants both force and vertue too :  
 This was the turne of whirling *Fortunes* wheele,  
 When we least dream'd we should her changing feele.  
 Then *Time*, and fortune, both with joynt consent  
 Brought us to ruine by a Parliament :  
 I doe confesse thou broughtst me sweet conceits  
 Which now I find were but alluring baits,  
 And I (to much an *Asse*) did lend my care,  
 To credit all thou saydst, as well as heare.  
 Thou in the *Project* of the *Soape* didst toyle,  
 But 'twas so slippery, and too full of oyle,  
 That people wondred how we held it fast,  
 But now it is quite slipp'd from us at last.  
 The *Project* for the *Starch* thy wit found out,  
 'Twas stiffe a while, now limber as a Clout,  
 The Pagan weed (*Tobacco*) was our hope  
 In *Leafe, Prickle, Role, Ball, Pudding, Pipe, or Rope.*  
*Brasseele, Varina, Meavis, Trinidado ;*  
 Saint *Christophers, Virginia, or Barbado ;*



*Bermudas, Providentia, Shallowcongo,*  
 And the most part of all the rest (*Mundungo*)  
 That Patent, with a whiffe is spent and broke,  
 And all our hopes (in fumo) turn'd to smoake.  
 Thou framdst the *Butter Patent* in thy braines,  
 (A rope and butter take thee for thy paines)  
 I had forgot *Tobacco-pipes*, which are  
 Now like to thou and I, but brittle ware.  
*Dice* run against us, we at *Cards* are crost,  
 We both are turn'd up *Noddies*, and all's lost.  
 Thus from *Sice-sinke*, we'r sunke below *Dewce-ace*,  
 And both of us are Impes of blacke disgrace.  
*Pins* pricke us, and *Wine* frets our very hearts,  
 That we have rais'd the price of *Pints* and *Quarts*.  
 Thou (in mine eares) thy lyes and tales didst foyst,  
 And madst me up the price of *Sea-coales* hoyst.  
*Corne, Leather, Partrich, Pheasant, Rags, Gold-twist,*  
 Thou brought'st all to my *Mill*, what was't we mist?  
*Weights, Bonlace, Mowstraps*, new, new, *Corporation,*  
*Rattles, Seadans*, of rare invented fashions,  
*Silke, Tallow, Hobby-horses, Wood, red-herring,*  
*Law, Conscience, Iustice, swearing, and For-swearing,*  
 All these thou broughtst to me, and still I thought,  
 That everything was good that profit brought,  
 But now all's found to be ill gotten pelfe,  
 I'll shift for one, doe thou shift for thyselfe. Finis."

See "The Patentee," 1641, No. 264, 1641.

9 × 5 $\frac{3}{8}$  in.

Brit. Mus. Library, C. 20. f. "Poetical Broad-sides," p. 8.

## 264.

### THE PATENTEE.

"Who am I, who am I like, what nobody.  
 Sure I'me the Picture of a Patteny."

[By Hollar.]

[1641]

THIS print shows a figure shaped like that of a man standing, turned to our left and built up of various articles. Thus, it has a wolf's head, fingers of fish-hooks and legs of screws. An ornament of crossed tobacco-pipes is suspended to a strap on its breast, together with a roll of Virginia tobacco and a pack of playing-cards; this strap sustains at the back of the figure a basket of rags, inscribed "*Raggess, P*"(atent). On the right arm appears a covered flagon, "*Wine P*"(atent); round the left arm are twined papers of pins, "*Pinnes Pat*:"(ent). On the left skirt of the coat is a salt-box, "*Salte P*"(atent); on the right hip of the same is a barrel, "*Sope P*"(atent). A firkin, inscribed "*Buter, P*"(atent), is on the right thigh; a measure heaped with coal on the left thigh is marked "*Coles P*"(atent). The fish-hooks, which serve for fingers, lead with cords to bags, which are respectively inscribed "1000," "6000," "1000," "3000," "6000," "5000," "8000," and to a casket, which contains smaller bags, marked "4000" and "300."

Below are these lines:

"Loe! here is he, whose Hogs-head now doth vent,  
 Naught but Peccavies, since the Parliament,  
 Wolfe like devourer of the Common wealth  
 That robs by Patent, worse then any stealth

Alls Fish, comes to his hooke, Tobacco wine & raggs  
 Make full his Cofers, with his numbred baggs  
 Coales, Salt, & Butter, pipes, Cards, Pynns, and Soape  
 Are free to buy, and sell, leaue him the Roape!  
 He feares no damning, this doth make him start,  
 That Patents damned are, this breakes his hart:  
 Strong serues support him that hath seru'd vs all.  
 And now we liue, to see this strong man fall."

See "The Complaint of M. Tenter-hooke," &c., 1641, No. 263, 1641, and Parthey's "Wen. Hollar," No. 485.

$6\frac{5}{8} \times 9$  in.

## 265.

THE WELCH-MANS LIFE, TEATH AND PERIALL. Together with a Long Narrow prod List, of the care her tooke in hers life time, to make awle hims frend and acquaintance merry at her teath; abscribing the manner of hers finerall, with faire cost bestowed upon them that comes to hims Periall.

*London, Printed for Thomas Lambert dwelling in Smithfield 1641.* [1641]

A BROADSIDE with a woodcut at the top, representing a Welshman in a cap and fur-trimmed gown, walking, with the help of a large staff, which he holds with his left hand, towards our right; in his right hand is a cap. This woodcut was likewise used for "The Wanton Wife of Bath," 1641?, No. 285, 1641.

The text, which is inclosed by a broad black border, consists of the supposed instructions of the Welshman for his funeral-feast and interment. The instructions are, like the title of the broadside, written in an imitation of the English of a Welshman, and conclude with an epitaph in six lines. See "The Welch Man's Inventory," 1641, No. 266, 1641.

$3\frac{1}{4} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 669, f. 4/89.

## 266.

THE WELCH MAN'S INVENTORY. Han Infentory of the Couds of William Morgan, ap Renald, ap Hugh, ap Richard, ap Thomas, ap Evan, ap Rice, in the County of Clamorgan, Shentleman.

*London, Printed by and for W[illiam] O[ly] and sold by the Booksellers.*

[1641]

A BROADSIDE surrounded by a broad black mourning border, and comprising a woodcut representing a Welchman in a cap and fur-trimmed gown, walking, with the help of a large staff, which he holds in his left hand, towards our left; in his right hand is a cap. This figure much resembles that described under "The Welch-mans Life, Teath and Periall," 1641, No. 265, 1641. "Hur Armory," consisting of a broadsword, bow (?) and partisan, is on our left; "Hur Pantery," a cock hanging by the legs, and "Hur Cattle," three goats on a mountain, are on our right.

The text contains the "Inventory" of articles in each portion of the Welch-

man's habitation, e. g. "Item, In the Study (py Cot hur was almost forgot hur.) One Welch Pible, two Almanack, one Erra Pater, one Seven Champions, for St. Taffy sake, twelve Pallat, one Pedigree," and so on, with many humorous allusions to the alleged poverty and peculiar habits of the Welch.

The inventory concludes thus: "This Inventory taken Note in the presence of hur own Cosen Rowland Merideth ap Howel and Lowen in Morgan ap William, in Anno, 1849 (*sic*), upon the Ten and Thirtieth of Shun." After this comes "A Note of some Legacy," &c.

$4\frac{3}{8} \times 4\frac{1}{8}$  in.

Brit. Mus. Library, 816. m. 19/31.

## 267.

### THE TITLE-PAGE TO "THE GREAT HAPPINESSE OF ENGLAND AND SCOTLAND," &c.

*London, Printed by Richard Hearn. W. Marshall scu. 1641.*

[1641]

ON a pedestal is the title of the book, "*The great Happinesse of England and Scotland by Being re united into one great Brittain. Quæ Deus Conjunxit nemo separet.*" On either side stand James I. and Charles I., royally crowned and robed. Above is an oval portrait of Queen Elizabeth, between views of the cities of "*London*" and "*Edenburgh*"; around it "*Dilexi*"; over James I. "*Rexi*"; over Charles "*Erexi*," and over the pedestal, an infant genius holding two wreaths, with the word "*Conjunxi*" on a label. Beneath, an oval shield, between a lion and a unicorn.

$2\frac{1}{2} \times 4\frac{5}{8}$  in.

## 268.

### "THE SUCKLINGTON FACTION: OR (SUCKLINGS) ROARING BOYES."

*Printed in the yeare MDC.XLI.*

[1641]

A BROADSIDE containing an engraving, which represents two young men sitting in a vaulted chamber and smoking. The one on the left, holding his pipe, with the bowl uppermost, in one hand, and a glass by its stem in the other, and, throwing his head back, emits a cloud of smoke slowly and luxuriously from his mouth; the other, who is seated on the right, lights his pipe by the candle. Between them is a table, formed of a board placed on a barrel, on which are a candlestick, a glass of liquor, two pipes, a paper holding tobacco, cards, and two dice. At the further end of the room is a bedstead, and behind the man on the right is a ladder leading to an upper room; in the foreground, to the right, is an open trap-door, above stairs which lead below. Beneath is written:—

"Much meate doth gluttony produce  
And makes a man a swine—  
But hee's a temperate man indeed  
That with a leafe can dine—  
He needes no napkin for his handes  
His fingers for to wipe  
Hee hath his kitchin in a box,  
His Roast meate in a pipe."

At the sides of the print and beneath is printed a description of the "Faction" as represented here. "Here sits the prodigall Children; the younger brothers (Luk 15. 12) acting ye parts of hot-spur Cavaliers and disguised ding-thriftes, habiting themselves after the fashions of the world, as one that is to travaile into

a farre Country. *Nisi hominibus placuerit Deus, non erit eorum, Deus.* Because his father humors him not, with the Idolatrous Ceremonies to follow Popish Innovations he becomes an errand Peripateticke, flying in a dudgeon and discontent from Gods household, and consequently from the Almightyes direction and protection." This continues with an account of the vices of the "Children," their profligacy, lust, pride, indolence, and drunkenness, as to which last one is described as "like the Elephant through the juice of Mulberries, he is enraged unto bloud and most damnable resolutions and designes, terminating in the death and destruction of the next man he meetes, that never did, neither thought him harme."

These young men are dressed extravagantly in the costume of the time, with hats of prodigious breadth of brim, plumes, long masses of curled hair; wide, falling, and lace-edged collars; deep, plaited hand-ruffs, great boots, with large spurs and bows spreading wide on the insteps; heavy swords and baldries.

This broadside refers to the troop of horse which that distinguished Cavalier, Sir John Suckling, the poet, raised in the service of King Charles the First, and intended to employ against the Scots, but which came to an ignominious end, as described in Sir John Mennis's famous song, "Sir J. Suckling's Campaign," in "*Musarum deliciae*," 1656 (see "Times Alteration," &c. Jan. 8, 1641, No. 162, 1641, where "the witty Sir John" is alluded to). Suckling was implicated in a plot to rescue the Earl of Strafford, and, fearing the Long Parliament, which had dealt sharply with others, fled to France, and died May 7, 1641. See "A Letter sent by Sir John Suckling from France, 1641," E. 160/19, a poetical satire, probably written by Sir John Mennis; "Old Newes newly Revived," Dec. 21, 1640; No. 151, 1640; "Newes from Sir John Svecklin," 1641, E. 179/3, and "An Elegie upon the Death of the Renowned Sir John Sutlin," 1642, E. 137/10.

This engraving has been copied in Mr. Wright's "History of Caricature and Grotesque," &c., 1865, p. 364.

7 $\frac{3}{8}$  × 5 $\frac{1}{2}$  in.

Brit. Mus. Library, 669, f. 4/17.

## 269.

ALL TO WESTMINSTER: NEWES FROM ELIZIUM, or, A Packet of wonders, brought over in Charons Ferry-Boat last Spring Tyde: Discovering many notable things worth Observation, 1641.

Printed in the Yeare, 1641.

[1641]

On the title-page of this tract is a portrait of Archbishop Laud, nearly in full face, on his square cap and episcopal dress: oval, in a black frame, which externally is oblong: woodcut. The same portrait was used for "The Discontented Conference," March 1, 1641, No. 181, 1641, and "A Coppie of the Bill against the xiiij. Bishops," Oct. 25, 1641, No. 207, 1641; the woodcut described under "Canterburys Will," &c., March 1, 1641, No. 183, 1641, appears to have been copied from this.

The text of this pamphlet gives a satirical account of proceedings in England not long before and at the time of its publication, with references to a "Goldfinch," i. e. Lord Finch of Fordwich (see "Times Alteration," Jan. 8, 1641, No. 162, 1641, and the references which accompany that item in this Catalogue); "Doctor Gregory," i. e. the hangman, Gregory Brandon; Laud, Prynne, Burton, Bastwick, Leighton, John Lilburne ("free-born John"), and "a Ratcliffe scrivener," i. e. Sir George Ratcliffe, an agent of Strafford's. See Pryn's "Speech" against him, Dec. 3, 1640. "The Earle of Strafford hath not bene bred in the study and practise of the Law and having stronger Lusts and passions to incite, and lesse

knowledge to restraine him, might more easily bee transported from the Rule, *Sir George Ratcliffe*, in his naturall temper and disposition more moderate, and by his education and profession better acquainted with the grounds and directions of the Law, was carried into his offences by a more immediate concurrence of Will, and a more corrupt suppression of his owne Reason and judgement." "Two Speeches made by John Pym, Esq.," pp. 7, 8.

3 × 3 in.

Brit. Mus. Library, E. 156 / 2.

### 270.

A TRUE COPIE OF THE MASTER - PIECE OF ALL THOSE PETITIONS WHICH HAVE FORMERLY BEEN PRESENTED BY THE MAJOR, ALDERMEN, AND THE REST OF THE COMMON COUNSELL OF THE CITIE OF LONDON. Being, Two Petitions, &c.

Printed at London by R. Olton. and G. Dexter. for J. B. An. Dom. 1641. In MS. "25. Jan. 1642." [1641]

FACING page 4 is an emblematical woodcut of a heart, with labels issuing from it; a man, who stands on the heart, holds that which is inscribed, "*Thankful(ess)*," "*Angwyshe*" and "*Grieffe*;" and, on labels which issue from the sides of the heart, "*Goodwyl*" on that which crosses its front, "*Hope*" on that which crosses its point. "*Vnhabitie*" is above the head of the man.

$3\frac{1}{4} \times 4\frac{1}{8}$  in.

Brit. Mus. Library, E. 134/7, and 100 c. 20.

### 271.

"VERA EFFIGIES REVE. VIRI DNI ALEX : HENDERSONI SCOTO,—BRITANNI, ETC."

W. Hollar, 1641.

[1641]

BELOW are these lines :

"You that can find no object where to place  
Your wonder Come behold this gracious face.  
Tis He the great Reformer of his dayes  
That pow'rfull Light Who Spred the brighter rayes  
Through Brittain half benighted which did make  
Truth to Triumph, proud Babells Whoor to quake."

This portrait of Dr. Alexander Henderson is in an oval, three-quarters, to our right, holding a book in the right hand, the forefinger between the leaves : the face is nearly in full, the eyes to the front.

See Parthey's "Wen. Hollar," No. 1415.

Dr. Henderson died Aug. 31, 1646.

Oval, 4 × 5 in.

### 272.

THE WORLD IS RVLED & GOVERNED BY OPINION.

[By Hollar.]

[1641]

A TREE, in the branches of which is seated Opinion, a female figure, blinded by the

brim of her hat, on which is a tower,<sup>1</sup> holding the world in her lap, and a staff in her right hand extended, with which she seems to be beating the under-mentioned leaves; a chameleon, emblem of changefulness, crawls on her left arm. Among the branches, as if they were leaves of the tree of Opinion, appear many books and sheets of paper (broadsides): on one of the latter is "*taylors reply*"; on another, "*The Iron mongers answer*"; on a third "*Mercuries message*"; on a fourth, "*newes from Elyzium*." "*Hellish Parliament*" is on a fifth, which falls to the ground; a sixth, also falling, bears "*a swarme of Sectaries*"; a seventh, "*Canterberies troubles*" (?): "*Brownists Conventicle*" is on a book which hangs from a branch on our right; on the ground lies "*taylors Phisicke*."

The background is a landscape: at the foot of the tree on our left is a man in a fool's dress, who pours water from a tall wooden vessel on to the shrubs, which seem to have suddenly grown up from the ground. A gentleman, Viator, of the following dialogue, stands on our right, and thus addresses Opinion:

- Viator.* Who art thou Ladie that aloft art set  
In state Maestique this faire spreading tree  
Vpon thine head a Towre-like Coronet,  
The Worldes whole Compasse resting on thy knee.
- Opinio.* I am OPINION who the world do swaie  
Wherefore I beare it, on my head that Tower  
Is BABELS meaning my confused waie  
The Tree so shaken my unsettled Bowre.
- Viator.* What meaneth that Chameleon on thy fist  
That can assume all Cullors savingwhite.
- Opinio.* OPINION thus can everie waie shee list  
Transforme herself save into TRUTH the right.
- Viator.* And Ladie what's the Fruite which from thy Tree  
Is shaken off with everie little wind  
Like Bookes and papers this amuseth mee  
Beside thou seemest (veiled) to bee blind.
- Opinio.* 'Tis true I cannot as cleare IVDGMENTS see  
Through self CONCEIT and haughtie PRIDE of Mind  
The fruite those idle bookes and libells bee  
In everie streete, on everie stall you find
- Viator.* Cannot OPINION remedie the same
- Opinio.* Ah no then should I perish in the throng  
O th giddie Vulgar, without feare or shame  
Who censure all things bee they right or wrong.
- Viator.* But Ladie deare, whence came at first this fruite  
Or why doth WISEDOME suffer it to grow  
And what's the reason its farre reaching roote  
Is water'd by a sillie Foole below.
- Opinio.* Because that FOLLIE giveth life to these  
I but retaile the fruites of idle Aire  
Sith now all Humors utter what they please  
To th loathing loading of each Mart and Faire.
- Viator.* And why those saplings from the roote that rise  
In such abundance of OPINIONS tree
- Opinio.* Cause one Opinion many doth devise  
And propagate, till infinite they bee
- Viator.* Adieu sweete Ladie till againe wee meete

<sup>1</sup> Probably intended to suggest the Tower of London, which was used for the suppression of public opinion.

*Opinio.* But when shall that againe bee. *Viator* Ladie saie  
*Opinio.* Opinion's found in everic house and streete  
 And going ever never in her waie.

"Viro Cla<sup>mo</sup>: D<sup>o</sup>: Francisco Prviciano D: Medico Omnium Bonarvm Artium et Elegantiarum. Fautori et Admiratori summo D.D.D. Henricus Peachamus."

In the names of the tracts and broadsides which hang in or flutter down from the tree of Opinion we recognize the titles of works which were famous in the seventeenth century. The following are comprised in this Catalogue: for "*taylor's reply*," see "A reply as true as Steele," &c., 1641, No. 252, 1641. "*The Iron mongers answer*," may be recognised in "The Downfal of Temporizing Poets," 1641, No. 253, 1641, but more probably, in "An Answer to a foolish Pamphlet," by Henry Walker, E. 160/15. "*Mercuries Message*" is referred to in "Mercuries Message Defended," March 1, 1641, No. 172, 1641. "*News from Elizium*" is described under the first title of that tract, "All to Westminster," 1641, No. 269, 1641; for "*Hellish Parliament*," see, under the same title and date, No. 242, 1641; also "*a swarme of Sectaries*," "*taylor's Phisicke*," and the "*Brownists Conventicle*," Nos. 251, 250 and 246, 1641.

See "Square-Caps turned into Round-Heads," 1642, No. 338, 1642, which is by Henry Peacham.

See Parthey's Wen. Hollar, No. 490.

8 x 6 in.

## 273.

A HEALTH TO ALL VINTNERS, BEER-BREWERS AND ALE-  
 TONNERS, TAPSTERS, BEZLORS, CARROWSERS, AND WINE-  
 BIBBERS, BENCH-WHISTLERS, LICK-WIMBLES, DOWN-RIGHT  
 DRUNKARDS, PETY-DRUNKARDS, BACCHUS-BOYES, ROAR-  
 ING-BOYES, BACHANALIANS, TAVERNE ANTIENTS, CAP-  
 TAINNE SWAGGERERS, FOX-CATCHERS, POT AND HALFE-  
 POT MEN, QUART, PINT HALFE-PINT MEN, SHORT WINDED  
 GLASSE-MEN, AND IN GENERALL, TO ALL EVERY AND PRIVIE  
 DRUNKARD, HALFE-POT COMPANION, INDENTURIANS, ETC.  
 And to all other Good fellowes of this our Fraternitie,  
 whom these Presents may concerne, GREETING.

London, printed for Thomas Bates.

[1641]

A BROADSIDE comprising two woodcuts: (1.) that on our left represents a man in the act of drawing wine from a large barrel which stands in a field, and is inscribed "*Castalius, or Vinum Hispaniensis*;" he is saying "*Huc, huc pierides*" to a female who approaches him from the left, carrying in her right hand a cup, inscribed "*Quem non*," and in her left a lute. This woodcut was used for No. 1 in "*The industrious Smith*," &c., 1641?, No. 292, 1641. (2.) The cut on the right represents three men regaling: two are sitting by a table on the left, the third is standing on the right, smoking his pipe; on the table are a pipe, a candlestick, with a lighted candle, and drinking vessel. This woodcut was used for "The Good Fellows Frolick," 1641?, No. 276, 1641; "A Groatsworth of Good Counsel for a Penny," 1641?, No. 283, 1641; "Love and Loyalty," 1641?, No. 291, 1641; "Dead and Alive," 1641?, No. 280, 1641; "Newes from More-lane," &c., 1641?, No. 281, 1641; "The good Fellowes best Beloved," &c., 1641?, No. 277, 1641; "The Good-fellowes Advice," 1641?, No. 282, 1641;

"Wades Reformation," 1641?, No. 279, 1641; "Nick and Froth," 1641?, No. 278, 1641; "The Royal Recreation," 1641?, No. 284, 1641; "A merry new Song," April 23, 1660, No. 950, 1660; "An Excellent Medley, 1660, No. 984, 1660; "Englands Triumph," &c., 1660?, No. 987, 1660; "The Squire's Grief Crown'd with Comfort," 1660?, No. 989, 1660; "The heavy Heart and a light Purse," 1660?, No. 985, 1660; "The Noble Prodigal," 1660?, No. 988, 1660; "Tis Money that makes a Man," &c., 1660?, No. 990, 1660; "Win at First," 1680, No. 1097, 1680; "The Jovial Companions," 1680?, No. 1104, 1680; "The Delights of the Bottle," 1680?, No. 1107, 1680.

The text contains a sort of proclamation from "Ralfe Red-nose of King-spiggot, in the Countie of Fill-pot-lane," to Drunkards. The woodcuts are evidently by different hands, and have not been made for this broadside. For some of the designations employed above, see "The Sucklington Faction," 1641, No. 268, 1641.

1.— $3\frac{3}{8} \times 2\frac{3}{8}$  in.

2.— $5\frac{1}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, 669, f. 4/91.

## 274.

### A HEALTH TO ALL VINTNERS, ETC.

[1641]

THERE is a modern copy of the woodcut, which is described as No. 2, in the article with this title, 1641, No. 273, 1641. It will be found in "Catalogue of a Collection of Printed Broad-sides in the Possession of the Society of Antiquaries of London," 1866; by R. Lemon, p. 107, and was taken from an impression of the original broadside.

$5\frac{1}{4} \times 3$  in.

Brit. Mus. Library, 11902. h.

## 275.

### THE LAMENTABLE COMPLAINTS OF NICK FROTH THE TAPSTER, AND RVLEROST THE COOKE. Concerning the restraint lately set forth, against drinking, potting, and piping on the Sabbath day and against selling meate.

*Printed in the yeere, 1641.*

[1641]

THERE is a woodcut on the title-page of this tract, which represents the speakers. Froth has a large jug in his right hand; stands by a table, on which are drinking glasses and a flagon; behind him four men, seated, with a table between them, are inclosed in a sort of "box," such as is still used in taverns; on this table are two glasses and a jug. Rulerost stands before his fire, at which joints and game are cooking upon two spits; a third spit is falling from his hand. The men discourse about the restrictions which, as the title states, had been placed at this time upon their trades, with allusions to their "red lettices," "Bloomesbury Pots," *i. e.* false measures, and the apparators of the Ecclesiastical Courts, whom the cook used to bribe with his "beefe," and the tapster with "a noble a quarter," in order that the officers might overlook their offences against the law; they fear the new restraints will be more strictly imposed than those to which they were formerly liable. See "The Proctor and Parator," &c. June 26, 1641, No. 202, 1641.

For "Bloomesbury," &c. see "The Spirituall Courts Epitomiz'd," June 26, 1641, No. 201, 1641, and "The Sisters of the Seabards Holiday," June 26, 1641, No. 204, 1641.

$4\frac{3}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 156/4.



## 276.

## "THE GOOD FELLOWS FROLICK; or Kent Street Clubb."

[1641?]

A BROADSIDE with three woodcuts, of which No. 1 is the same as that which was used for No. 2 in "A Health to all Vintners," &c., 1641, No. 273, 1641, which see for further references. Below the title are two columns of verse, in praise of ale.

There is another copy of this broadside, with the same woodcut, in the supplementary volume (C. 20. f.) of the "Roxburghe Ballads," p. 49, which is stated to be "Printed for J. Conyers at the sign of the black Raven in Duck Lane." J. Conyers published broadsides in 1682, see "The Matchless Murder," "Roxburghe Ballads," (C. 20. f.) vol. iv. p. 60.

1.— $5\frac{1}{2} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"

2.— $2 \times 2$  in.

vol. ii. p. 198.

3.— $3 \times 2\frac{1}{4}$  in.

## 277.

## THE GOOD FELLOWES BEST BELOVED

"Now if you will know what that should bee,

He tell you 'tis called good Ipse bee.

'Tis that which some people do love in some measure,

Some for their profit and some for their pleasure."

To the tune of Blew Capp.

*London, Printed for Iohn Wright iunior, dwelling on Snow hill, at the Signe of the Sunne.*

A BROADSIDE, with three woodcuts. No. 1, the figure of a drawer at a tavern, bare headed, wearing an apron, holding in his left hand a jug, the shape of which resembles that of those vessels which are called "greybeards;" in his right hand is a drinking glass, with a wide bowl standing on a stem. This woodcut was often used in broadsides. No. 2, a gentleman, wearing a hat with a large plume, a cloak hangs behind his shoulders and reaches to his right heel; his sword crosses behind, the handle of the weapon being on his right hip. No. 3 is the same woodcut as that which was used for No. 2, in "A Health to all Vintners," &c., 1641, No. 273, 1641, which see for further references.

No. 1 was used for "John Hadlands Advice," "Roxburghe Ballads," C. 20. f. vol. i. p. 522.

1.— $2\frac{5}{8} \times 3\frac{1}{2}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"

2.— $2\frac{5}{8} \times 3\frac{3}{8}$  in.

vol. i. p. 516.

3.— $5\frac{3}{8} \times 3\frac{1}{4}$  in.

## 278.

NICK AND FROTH; or, The Good-fellows Complaint for want of full Measure. Discovering the Deceits, and Abuses of Vituallers, Tapsters, Ale-Drapers; and of all the rest of the Society of Drunkard-makers, etc. [1641?]

A BROADSIDE, with four woodcuts. No. 1 is the same as that which was used for

No. 2 in "A Health to all Vintners," &c., 1641, No. 273, 1641, which see for further references.

1.— $5\frac{1}{2} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads," vol. ii. p. 376.

## 279.

WADES REFORMATION, To all good Fellows in this Nation, &c.

*Printed for J. Clark, W. Thackeray, and T. Passinger.*

[1641 ?]

A BROADSIDE, with the same woodcut as that which was used for No. 2 in "A Health to all Vintners," &c., 1641, No. 273, 1641, which see for further references.

Below the woodcut is a ballad which begins thus:—

"Too long have I been a drunken Sot  
And spent my means on the Black Pot," &c.

For "Wade," see "The heavy Heart, and a light Purse," 1660?, No. 985, 1660.

$5\frac{1}{2} \times 3\frac{1}{8}$  in. Brit. Mus. Library, 643. m. 9, "Bagford Ballads," vol. i. p. 38.

## 280.

DEAD AND ALIVE, ETC.

*London, Printed for F. G. (Francis Groves) on Snow-hill. Entered according to Order.*

[1641 ?]

A BROADSIDE with four woodcuts. No. 1 the same as that which was used for No. 2 in "A Health to all Vintners," &c., 1641, No. 273, 1641, which see for further references. Two men are seated at a table, before them a third man stands smoking. No. 2, a lady in front view, wearing a broad hat with a feather, a ruff, short cloak, and embroidered petticoat. No. 3, a man turned to our left, half-kneeling, as in the act of prayer, as in "The true manner of the life and Death of Sir Thomas Wentworth, Earl of Strafford," &c., May 12, 1641, No. 194, 1641, where the figure is turned to our right. No. 4, a man in armour standing by a table, and letting a sword fall from his hand. This was intended for a portrait of Charles I., and appeared on the title-page of "Generall Masseys Bartholomew-Fairings," &c., July 30, 1647, No. 688, 1647; "Wonderfull Predictions," Dec. 29, 1647, No. 699, 1647.

1.— $5\frac{1}{2} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"

2.— $1\frac{1}{2} \times 2$  in.

vol. iii. p. 210.

3.— $1\frac{1}{4} \times 2\frac{1}{8}$  in.

4.— $2\frac{1}{4} \times 2\frac{5}{8}$  in.

## 281.

NEWES FROM MORE-LANE, ETC.

*London, Printed for William Gammon, and are to be sould in Smithfield.*

[1641 ?]

A BROADSIDE, with three woodcuts. Nos. 1 and 2, figures of men, who appear to be singing. No. 3, the same, reversed, as that which was used for No. 2, in "A

Health to all Vintners," &c., 1641, No. 273, 1641, which see for further references.

1.— $2\frac{5}{8} \times 3\frac{5}{8}$  in.

2.— $2\frac{3}{8} \times 3\frac{3}{4}$  in.

3.— $5 \times 3$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
vol. iii. p. 212.

## 282.

## THE GOOD-FELLOWES ADVICE.

Shewing what favour a man shall have while he hath means;  
But being in want, then all Friendship ends.

To the tune of, Vpon a Summer time.

*London, Printed for J. Wright junior, dwelling at the upper end of the Old Baily.* [1641?]

A BROADSIDE, with four woodcuts. No. 1 was used for No. 2 in "A Health to all Vintners," &c., 1641, No. 273, 1641, which see for further references. No. 2, a gentleman, with his left hand on his hip, his right advanced, in an attitude of speaking, standing with his legs apart and looking to our left. No. 3, a lady wearing a great farthingale, a high wired collar, and holding a fan in her left hand. No. 4, a man and woman, seated upon the ground and near a tree; three windows, two of which are lancet-headed, the third square-headed, are in the background.

The ballad, which is signed "Charles Records," begins thus:

"Farewell good company,  
now I must leave you all:  
It hath bred my misery,  
And brought me into thrall.  
But now I will refraine  
And drink strong Ale no more,  
Ile seeke to purchase gaine,  
and quite forsake a W—e.  
Good-fellowes great and small,  
pray let me you advise,  
To have a care withall,  
'tis good to be merry and wise."

1.— $5\frac{3}{8} \times 3\frac{1}{8}$  in.

2.— $7\frac{7}{8} \times 1\frac{3}{8}$  in.

3.— $1 \times 1\frac{5}{8}$  in.

4.— $2\frac{3}{8} \times 2$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
vol. i. p. 520.

## 283.

## A GROATSWORTH OF GOOD COUNSEL FOR A PENNY, ETC.

[1641?]

A BROADSIDE, with a worm-eaten and much worn woodcut, the same as that which was used for No. 2 in "A Health to all Vintners," &c. 1641, No. 273, 1641, which see for further references.

Below the title are two columns of verse, in praise of thrift.

$5\frac{3}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
vol. ii. p. 204.

## 284.

## THE ROYAL RECREATION, ETC.

*Printed for P. Brooksby, J. Deacon, J. Blore, J. Back.*

[1641 ?]

A **BROADSIDE**, with two woodcuts. No. 1, on our left, represents a woman. No. 2 is the same as that which was used for No. 2 in "A Health to all Vintners," &c., 1641, No. 273, 1641, which see for further references.

1.— $1\frac{1}{2} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"

2.— $4\frac{5}{8} \times 3\frac{1}{2}$  in.

vol. ii. p. 397.

## 285.

## THE WANTON WIFE OF BATH. To the Tune of Flying Rome, &amp;c.

*London: Printed by and for W. O. (W. Onley) and sold by the Booksellers of Pye corner and London-bridge.*

[1641 ?]

A **BROADSIDE**, with two woodcuts. No. 1 is the same as that which was used for "The Welch-mans Life, Teath and Periall," 1641, No. 265, 1641. No. 2, a view of a walled city, its churches and towers; in the upper corner, on our left, is a hand grasping a flaming sword. What appears to be the remains of a cartouche, which may have inclosed an inscription, is in the sky, above the city.

The ballad, which is printed below these woodcuts, begins with a reference to Chaucer's "Wife of Bath," continues with accounts of her arrival at the Gate of Heaven, her conversation with Adam, who met her at the gate, his reproof and her repentance, and concludes with her admission to the celestial regions.

The copy of this ballad, which is referred to below, as 643. m. 10. p. 13, contains another woodcut of a lady, and has the publication line "Printed for *W. Thackeray*, at the *Angel* in Duck-lane, *J. M.* and *A. M.*"; it is probably described by the title "Wanton Wife," in the list of books, &c., issued by this publisher (see 643. m. 10, p. 1).

1.— $2\frac{1}{2} \times 3\frac{3}{4}$  in.

Brit. Mus. Library, 643, m. 9, p. 31, and 643, m. 10, p. 13. "Bagford Ballads," vols. i. and ii.

2.— $2\frac{3}{8} \times 2\frac{1}{8}$  in.

## 286.

## A PAIRE OF TURTLE DOVES, Or, A dainty new Scotch Dialogue between a Yong-man and his Mistresse, both correspondent in affection, &amp;c. To a pretty pleasant tune, called the absence of my Mistresse, or I live not where I love.

*Printed at London for Thomas Lambert, as the signe of the Hors-shooe in Smith-field.*

[1641 ?]

A **BROADSIDE**, with four woodcuts. No. 1 represents a gentleman standing, with his legs wide apart, and leaning his right hand on a long walking-stick. No. 2, a lady, in profile, holding a fan, wearing a high wired ruff, and walking to our left. No. 3 is the same woodcut as that which is referred to under "Captaine Vaul, that

Cruel Tyrant," Dec. 27, 1641, No. 212, 1641, which see for further references to its employment in other cases and different subjects. No. 4, a lady in a dress of the time of Charles I., with feathers in her hair and a fan in her left hand, which hangs by her side. The ballad consists of a dialogue, and is signed "Martin Parker." For this person, see "The Downfall of Temporizing Poets," 1641, No. 253, 1641.

Nos. 1 and 2 were used for "The witty Westerne Lasse," C. 20. f. "Roxburghe Ballads," vol. i. p. 450; "Wat Williamss Will," same volume, p. 460; and "The Phantastick age," same volume, p. 476.

1.— $2\frac{1}{2} \times 3$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"

2.— $2\frac{1}{4} \times 3$  in.

vol. i. p. 320.

3.— $2\frac{3}{8} \times 3\frac{7}{8}$  in.

4.— $2\frac{1}{4} \times 3\frac{5}{8}$  in.

## 287.

## BLEW CAP FOR ME, OR

"A Scottish Lassic has resolute chusing  
Shee'l have bonny blew-cap, all other refusing."

*Printed at London for Thomas Lambert.*

[1641 ?]

A BROADSIDE, with four woodcuts. No. 1 represents a Scotchman, in a large flat cap, holding a pair of gloves in his right hand and a stick in his left; the same woodcut was used for "The Scots Loyaltie," &c., Dec. 27, 1641, No. 213, 1641, which see for further references. This figure was always employed to represent a Scotchman. No. 2, another figure of a man, probably, according to its position and the text, intended for a Frenchman. No. 3, a third male figure, probably intended for a Spaniard. No. 4, a figure of a lady in a wide ruff, her hair dressed with feathers, wearing puffed sleeves, a wheel farthingale, and an embroidered petticoat, holding a feather fan in her right hand.

1.— $2\frac{7}{8} \times 4$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"

2.— $2\frac{3}{8} \times 3\frac{5}{8}$  in.

vol. i. p. 20.

3.— $2\frac{1}{4} \times 3\frac{3}{4}$  in.

4.— $2\frac{1}{4} \times 3\frac{3}{4}$  in.

## 288.

## A NEW SONG OF MOGGIE'S JEALOUSIE; or, Jockie's Vindication.

*London, Printed for J. Deacon, at the Angel in Giltspur street.*

[1641 ?]

A BROADSIDE, with four woodcuts, the second of which is the same as that which was used for "The Scots Loyaltie," &c., Dec. 27, 1641, No. 213, 1641, which see for further references. The block has been, for this broadside, cut in half, as in several of the cases which are here referred to: it is evident that this block remained in use during a considerable period of time, or re-appeared after a long interval had elapsed. It is probable that the present instance dates from not fewer than forty years after the tract styled "The Scots Loyaltie," &c., which is dated "1641." For convenience all the references to this woodcut are, as in other cases, classed under the date of its first appearance.

$2\frac{7}{8} \times 2\frac{5}{8}$  in.

Brit. Mus. Library, C. 29. f. "Roxburghe Ballads,"

vol. ii. p. 358.

## 289.

## JENNIES ANSWER TO SAWNEY, ETC.

*Printed for P. Brooksby at the Golden Ball, near the Hospitall Gate in West Smithfield.* [1641 ?]

A BROADSIDE with four woodcuts, the first of which was used for "The Scots Loyaltie," &c., Dec. 27, 1641, No. 213, 1641, which see for further references. The block has been, for this broadside, cut in half.

$2\frac{7}{8} \times 2\frac{7}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads," vol. ii. p. 223.

## 290.

## THE SCOTCH WEDDING, ETC.

*Printed for P. Brooksby, at the Golden-Ball, in West-smith field.* [1641 ?]

A BROADSIDE with two woodcuts. No. 1, on our left, is an oval portrait of a woman wearing a hood. No. 2 is the same as that which was used for "The Scots Loyaltie," &c., Dec. 27, 1641, No. 213, 1641, which see for further references.

"The New Married Scotch Couple, or, The Second Part of the Scotch Wedding," is in C. 20. f. vol. iii. of the "Roxburghe Ballads," p. 116.

P. Brooksby, the publisher of this broadside and others, was living, or at least his business was continued, in West Smithfield in 1682 (see the publication line of "The Scotch Lasses Constancy," C. 20. f. "Roxburghe Ballads," vol. iii. p. 913.)

1.— $2 \times 2\frac{5}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"

2.— $3 \times 2\frac{5}{8}$  in.

vol. ii. p. 414.

## 291.

LOVE AND LOYALTY; or a Letter from a Young-Man on Board an English Privateer to his beloved Susan in the City of London. To the Tune of, Tender Hearts of London City.

*Printed for P. Brooksby, J. Deacon, J. Blare, and J. Back.* [1641 ?]

A BROADSIDE, with three woodcuts. No. 1, a portrait of a female, inclosed by an oval frame; No. 2, a ship at sea; No. 3 is the same as that which was used as No. 2 in "A Health to all Vintners," &c., 1641, No. 273, 1641, which see for further references. Two men are seated at a table, with drinking vessels upon it; a third man stands before them and smokes a pipe. This woodcut has been reduced by cutting off the margin.

1.— $2\frac{5}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"

2.— $2\frac{1}{4} \times 3$  in.

vol. ii. p. 305.

3.— $4\frac{5}{8} \times 2\frac{1}{4}$  in.

## 292.

"THE INDUSTRIOUS SMITH WHEREIN IS SHOWNE,  
HOW PLAIN DEALING IS OVERTHROWN," ETC.

*London, Printed for Richard Harper in Smithfield.* [1641 ?]

A BROADSIDE, from which the proper title has been removed, and of which the

above are the first two lines. It is illustrated by three woodcuts. No 1 is the same as that which was used for No. 1 in "A Health to all Vintners," &c., 1641, No. 273, 1641; which see for further references. No. 2, which is probably the work of a German artist, represents a party of men with the heads of beasts, carousing at a table; a woman approaches from our left, and bears two large drinking glasses, or covered flagons. No. 3, the full-length figure of a lady, with feathers in her hair, holding a fan in her left hand.

1.— $3\frac{7}{8} \times 2\frac{1}{4}$  in.

2.— $3\frac{5}{8} \times 3\frac{7}{8}$  in.

3.— $2\frac{1}{2} \times 3\frac{1}{2}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
vol. i. p. 158.

## 293.

A LAMENTABLE NEW DITTY, MADE UPON THE DEATH OF A WORTHY GENTLEMAN, NAMED GEORGE STOOLE, dwelling sometime on Gate-side Moore, and sometime in New-castle in Northumberland, with his penitent end.

*At London printed for H. Gosson.*

[1641?]

A BROADSIDE, with three woodcuts. No. 1, on our left, represents a gentleman in the costume of the reign of James I., walking, on the right of a lady, who is dressed according to the fashion of the same period, and carries a feather fan in her right hand. He wears trunk breeches, slashed hose, spurs, a tight body-dress, wide collar, trimmed with lace at the edge, and a tall round hat, with a feather stuck by its side. She has a wheel-furthingale, a wide rich collar, a careanet; her hair is rolled back from her forehead and decorated with one ostrich feather; her feet are very small. No. 2, a gentleman walking, to our left, whose body is wrapped in a short cloak; he carries a sword, or staff, in his right hand and under his cloak; his left arm is extended, as in an attitude of speaking. No. 3 is the same woodcut as that which was used as No. 3 in "The godly end and wofull Lamentation of one John Stevens," &c., March, 7, 1633, No. 129, 1633. No. 4, in "Portraits of John, Lord Finch of Fordwich, and Archbishop Laud," &c., Jan. 8, 1641, No. 161, 1641, "The wofull Lamentation of William Pureas," &c., 1641? No. 298, 1641.

Below the woodcuts is a ballad or lament for the death of the person named in the title, an account of his last hours, and interview with his mistress. It begins thus:—

"Come you lusty Northerne Iads,  
that are so blith and bonny,  
Prepare your hearts to be full sad,  
to heare the end of Georgy,  
Heigh-ho, heigh-ho my bony loue,  
heigh-ho, heigh-ho my honny;  
Heigh-ho, heigh-ho, my owne deare loue  
and God be with my Georgie."

The second woodcut was often used at the date of this broadside, *e.g.* in "The Lovely Northern Lasse," "Labour in Vaine," and "Love's Luncie," being on pages 190, 193 and 207 of the same volume which contains the above. The first woodcut was likewise used for "A pleasant Ditty of a Maydens Vow," p. 280, and "The true Mayde of the South," p. 422 of the same volume.

1.— $3\frac{5}{8} \times 3\frac{3}{4}$  in.

2.— $1\frac{7}{8} \times 3\frac{1}{8}$  in.

3.— $2\frac{1}{2} \times 2\frac{5}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
vol. i. p. 186.

## - 294.

DEATH'S DANCE. To be sung to a pleasant new tune, call(ed)  
Oh no, no, no, not yet, or, the meadow brow.

*Printed at London for H. Gosson.*

[1641 ?]

A BROADSIDE, with three woodcuts. No. 1 represents four skeletons dancing; two bear javelins. No. 2 shows many men and women, some of whom are in rags, running towards our left, and led by a bare-legged man with a staff. No. 3 is the same as that which was used as No. 3 in "The late Will and Testament of the Doctors Commons," &c., June 26, 1641, No. 200, 1641, and exhibits Death threatening a sleeping man with a javelin, and ringing a bell. It was likewise used for No. 1 in "A Godly Song," 1641 ?, No. 295, 1641; and singly, for "Huberts Ghost," 1641 ?, No. 296, 1641.

No. 1 is part of a larger woodcut. No. 2 is cut in half by the folding and consequent breaking of the paper.

The text consists of moral and admonitory verses.

- 1.— $4\frac{1}{4} \times 2\frac{3}{8}$  in. Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
2.— $3\frac{1}{4} \times 2\frac{3}{8}$  in. vol. i. p. 92.  
3.— $3\frac{1}{8} \times 2\frac{5}{8}$  in.

## 295.

A GODLY SONG, INTITUL'D THE EARNEST PETITION OF A  
FAITHFUL CHRISTIAN, CLARK OF BODNAM, made upon  
his Death bed, at the Instant of his Transmutation. To a  
solemn Tune.

*London: Printed by and for W. W. and are to be sold by the Booksellers of  
Pye-corner and London-bridge.* [1641 ?]

A BROADSIDE, with two woodcuts. No. 1 is that which is described as No. 3 in "The late Will and Testament of the Doctors Commons," June 26, 1641, No. 200, 1641. It was likewise used for No. 3 in "Death's Dance," 1641 ?, No. 294, 1641; and, singly, for "Huberts Ghost," 1641 ?, No. 296, 1641. No. 2 represents a woman lying in bed, and joining her hands in prayer. A woman approaches on the left of the bed and bears a chalice; a man approaches on the right of the bed. Both these woodcuts being much worn, and the former worn-eaten, it is probable that they were published long after the date which, for convenience of reference, is here given to the broadside. No. 2 was used again for "The Godly Maid of Leicester," 643. m. 10, "Bagford Ballads," vol. ii. p. 67, and otherwise.

- 1.— $3\frac{1}{8} \times 2\frac{1}{2}$  in. Brit. Mus. Library, 643. m. 10, "Bagford Ballads,"  
2.— $3\frac{1}{4} \times 2\frac{3}{4}$  in. vol. ii. p. 48.

## 296.

HUBERTS GHOST. Or, an excellent and Spiritual Dialogue  
between him and Death a little before his departure, very  
comfortable for all Christians to hear and read, a Ditty well  
known in the North. The Tune is Basses Carrier.

*Printed for I. Wright, I. Clarke, W. Thackeray, and T. Passinger.* [1641 ?]

A BROADSIDE, with the same woodcut as that which is described as No. 3 in "The



late Will and Testament of the Doctors Commons," June 26, 1641, No. 200, 1641. It was likewise used for No. 3 in "Death's Dance," 1641?, No. 294, 1641; and as No. 1 in "A Godly Song," &c., 1641?, No. 295, 1641.

$3\frac{1}{8} \times 2\frac{1}{2}$  in. Brit. Mus. Library, 643. m. 10, "Bagford Ballads," vol. ii. p. 49.

## 297.

A MOURNFUL CARAL OR AN ELEGY, Lamenting the Tragica(1) ends of two unfortunate Faithful Lovers, Frankin and Cordelius, he being slain, she slew her self with her Dagger. To a new Tune called, Franklin is fled away.

*Printed for M. Coles, T. Vere, J. Wright, I. Clarke, W. Thackeray, and T. Passenger.* [1641?]

ON this broadside are three woodcuts. No. 1, that which was used for "Archy's Dream," &c., Feb. 28, 1641, No. 167, 1641. Nos. 2 and 3 are oval portraits of a young man and a young woman.

Below No. 1 are two columns of verse, beginning—

"F(rank) in my loyal friend, O hone, o hone,  
In whom my joy do end, O hone, o hone,  
Frank in my hearts delight,  
Since last he took his flight,  
bids now the world good night, O hone o hone," &c.

As there is no reference to the date of this broadside, it is, although probably printed at a considerably later date, placed in the same year with the other instance of the employment of the woodcut.

$3\frac{1}{8} \times 3\frac{1}{8}$  in. Brit. Mus. Library, C. 20. f. "Roxburghe Ballads," vol. ii. p. 348, and 643. m. 10, "Bagford Ballads," vol. ii. p. 69.

## 298.

THE WOFULL LAMENTATION OF WILLIAM PURCAS, who for murtherin(g) his Mother at Thaxted in Essex was executed at Chelmsford.

*Printed at London for Francis Coules, dwelling in the Old-Baily.* [1641?]

A BROADSIDE, with two woodcuts. No. 1 represents a man killing a woman, who is seated on the ground and crying for help; the background is a landscape, with a city in the distance; behind the man is a little dog; behind the woman is the Devil. This woodcut was used again for "A true Relation of one Susan Higges, dwelling in Risborrow, a Towne in Buckinghamshire." C. 20. f. "Roxburghe Ballads," vol. i. p. 424. No. 2 is the same woodcut as that which was used for No. 3 in "The godly end, and wofull lamentation of one Iohn Stevens," &c., March 7, 1633, No. 129, 1633. Also as No. 4 in "Portraits of John, Lord Finch of Fordwich, and Archbishop Laud," &c., Jan. 8, 1641, No. 161, 1641; and as No. 3 in "A lamentable new Ditty," &c., 1641?, No. 293, 1641, and represents the execution of the above-named convict.

There is sufficient indication of the approximate correctness of the date which is given to this item, in the fact that "Francis Coules dwelling in the Old-Baily," who issued the broadside, likewise published "The Complaint of M. Tenter-hooke the Projector," &c., see that title in this Catalogue, No. 263, 1641.

1.— $4\frac{7}{8} \times 3\frac{3}{8}$  in. Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"

2.— $2\frac{1}{2} \times 2\frac{5}{8}$  in. vol. i. p. 444.

## 299.

THE LINEAGE OF LOCUSTS OR THE POPES PEDEGRE Beginning with his prime ancestor the Divell, plainly set forth to be noted of all good Christians and true Catholicks, for the avoiding of those subtile snares continually layd for them by his insinuating Agents.

“Come, come all you that are with Rome offended,  
Come now and heare from whence the Pope descended.” [1641 ?]

A BROADSIDE with two woodcuts at the top: that on the left represents a unicorn attacking the Pope, who is sitting in his chair; his tiara is being knocked off by the horn of the creature; his crosier and keys are falling to the ground. That on the right represents the Pope standing with a torch in his left hand, and three figures kneeling round him in earnest supplication. The pedigree is derived from the Devil who “begat darknesse,” and concludes with “disputation,” which “begat matter to write of.” The broadside terminates with the “Protestants Conclusion.” It bears no printer’s name, date, or sign of publication.

The woodcut on the left was used for “The Popes Benediction,” March 1, 1641. No. 187, 1641, and “I marry Sir, heere is Newes indeed,” “Dec. 5,” 1642, No. 317, 1642. The woodcut on the right was used for “The Popes Great Year of Iubilee,” 1675, No. 1048, 1675, and as a “Tail-piece to The Popes Benediction,” &c., 1641, No. 231, 1641.

Size of woodcut on the left,  $3\frac{1}{8} \times 3\frac{5}{8}$  in.

“ ” right,  $3\frac{1}{4} \times 4\frac{5}{8}$  in.

Brit. Mus. Library, 669, f. 4/ 21.

## 300.

TIME CARRYING THE POPE FROM ENGLAND TO ROME.

[W. Hollar sculp.]

[c. 1641]

THIS print represents Time walking towards the right, carrying the Pope on his back, and loaded with the “Crossed Keys,” a bull, holy-water stoop and sprinkler, mitre and bishop’s cap.

Above are these lines:

“*This Burden backe to Rome, Ple beare againe;  
From thence it came, there let it still remaine.*”

And below:

“When Times Great Maker (the most high Eternall)  
In mercy looked from his Throne supernall:  
And saw the Evils which began to grow  
In his deare Vine here Militant below,  
He to his daughter Truth gaue straight Command  
That shee those dang’rous Errors should withstand  
Then vp I tooke vpon my aged backe,  
This load of Vaniti, this Pedlers packe.  
This trunke of trash & Romish Trumperies  
Deluding shoves infernall forgeries  
And therefore am I hence in post thus riding  
To Rome againe, for here is no abiding.”

See Parthey’s “Wen Hollar,” No. 483.

$7\frac{3}{8} \times 9\frac{1}{4}$  in.

## 301.

## TIME CARRYING THE POPE FROM ENGLAND TO ROME.

[*Malcolm del. et sc.*]

[c. 1641]

COPY, reversed, by J. P. Malcolm, for his "Historical Sketch of the Art of Caricaturing," 1813, Plate XXV., from the print by Hollar, which is described under the same title and date, No. 300, 1641.

$6\frac{3}{8} \times 8\frac{1}{8}$  in.

## 302.

THE DOLEFULL LAMENTATION OF CHEAP-SIDE CROSSE: Or  
old England sick of the Staggers, &c.

London, printed for F. C. (Coles) and T. B. (Bates), 1641 [1642].

[Jan. 24, 1642]

A TRACT with a woodcut on the title-page, representing Cheapside Cross, as it existed in 1642, being the second cross of the name; the first, which was erected by the executors of Queen Eleanor of Castille, having been reconstructed in the sixteenth century. The edifice is in four stages of niches which contain statues, stands on a pedestal, is surrounded by a railing, and surmounted by a small cupola, above which is a cross. Two men are looking at and pointing to the cross.

This woodcut was used also on the title-page to "An Answer to the Lamentation of Cheap-side Crosse," &c., Jan. 24, 1642, No. 303, 1642; and on the title-page to "The Downe-fall of Dagon," &c. May 2, 1643, No. 370, 1643.

The text of this tract contains reference to the religious disunion of the times in question, asserts that Cheapside Cross was the abomination of the City of London, and satirizes the sectaries and preaching tradesmen, as described in "A Swarme of Sectaries, and Schismatiques," 1641, No. 251, 1641, "The Brownists Conventicle," 1641, No. 246, 1641, "Newes, True Newes," 1641, No. 249, 1641, "These Tradesmen," &c., "April 26," 1647, No. 678, 1647.

On the fourth page is the same woodcut as that on the title of "The Brownists Conventicle," 1641, No. 246, 1641 (see "A little in zeale good sister Ruth," 1642, No. 329, 1642). The present text appears to have been adapted to receive this illustration, which, however, does not fit the page.

"The dolefull Lamentation" follows, and states that "I, *Iasper Crosse*," on the night of Jan. 24, 1642, was assaulted and battered in the king's highway by many violent and insolent-minded persons, who, "whether they were in their height of zeale, or else overcome with passion, or new wine lately come from *New-England*, I cannot be yet resolved," but was much abused and defaced, "to wrong my antiquity, and ancient renowned name, so much spoken of in foraine parts." . . . "Those my brethren had (of love and charity) none at all; for what benefit or credite did it bring to them to come by night like theeves, to steale from me here a leg, there a head, here an arm, and there a nose; they did all goe away from mee the Crosse with profit." Finally, "I poore Ieffery Crosse leave you to your crosse wives, and your owne crosse opinions."

See "The Popes Proclamation, E. 164/9, E. 132, "A Tale in a Tub," &c., by J. T. (? John Taylor, the Water-Poet), 1641, E. 138/27, "Articles of High Treason, Exhibited against Cheap-side Crosse," 1642, E. 134/23, and "The Crosse's Case in Cheapside," E. 113/24; "Cheap-side Crosse censured and condemned," &c., E. 99/2, 1643. "The Last Will and Testament of Charyng Crosse," 1646, E. 353/2, contains very curious particulars about Cheapside Cross.

$3\frac{3}{4} \times 4\frac{1}{8}$  in.

Brit. Mus. Library, E. 134/9, and 100, c. 35.

## 303.

AN ANSWER TO THE LAMENTATION OF CHEAP-SIDE CROSSE.  
Together with the Reasons why soe many doe desire the  
downfall of it, and all such Popish Reliques. Also the  
downfall of Antichrist. By Samuel Lovedeay.

London, printed for T. A.

[Jan. 24, 1642]

A TRACT with the same woodcut of Cheapside Cross as that used on the title-page of "The dolefull Lamentation of Cheap-side Crosse," &c., Jan. 24, 1642, No. 302, 1642; also on the title-page of "The Downe-fall of Dagon," May 2, 1643, No. 370, 1643.

The text of this pamphlet contains a series of "Reasons" for the downfall of Cheapside Cross, and "An answer to the Lamentation of Cheap-side Crosse," in verse, beginning:

"Old *Iasper Crosse* of late was wrong'd  
As I did heere one say,  
A base affront to him was gi'n  
Upon the King's high way."

The text further states that not the "Brownists, and such like," but "The Bishops were his foes." Also "Old *Charing Crosse* has lost its head." The text concludes with "The Doctors Iudgement upon his Disease," in prose, and, in verse, "The downfall of Antichrist."

"The Brownists Synagogue," 1641, E. 172/32, p. 3, says, "Also there is one Edward Gyles, whose holy Brothers meet together in *Checker-Alley* nigh the same place (Goat Alley). His Doctrine is this, That the Guilded Crosse in Cheapside, is an Idolatrous Crosse, for many adore and worship it as an Idoll, and that it is an eyesore to their uprightnesse, and ought to be abolished, he teacheth every first day of the moneth."

See also "Cheap-side Crosse censured and condemned By a Letter sent from the Vice chancellour and other Learned Men of the famous Vniversitie of Oxford," 1641 [1642], E. 135/41, and "The Resolution of those Contemners that will have no Crosses," &c., 1641 [1642], E. 137/2.

$3\frac{3}{4} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, E. 135/22.

## 304.

TWO PETITIONS OF THE KNIGHTS, GENTLEMEN, FREE-  
HOLDERS AND OTHERS, OF THE INHABITANTS OF THE  
COUNTY OF HERTFORD, &c., January 25, 1641 [1642].

London, printed by a perfect Copy, for John Wright, dwelling in the Old-Bailey,  
1642. [Jan. 25, 1642]

A TRACT with a small woodcut on the title-page, which represents an old man standing under a tree, from which he is lopping some branches, with a scroll over his head, inscribed "*Noli altvm sapere.*" This woodcut was frequently used at a later date.

$2 \times 1\frac{1}{8}$  in.

Brit. Mus. Library, E. 133/15.

## 305.

THE ENGLISH IRISH SOVLDIR WITH HIS NEW DISCIPLINE,  
NEW ARMES, OLD STOMACKE, AND NEW TAKEN PILLAGE :  
WHO HAD RATHER EATE THAN FIGHT.

*Printed in London for R. Wood, and A. Coe, 1642.*

[April 8, 1642]

A BROADSIDE containing a woodcut, representing a soldier armed with kitchen utensils, &c. ; on his head he wears a tripod pot, in place of a feather, and a duck hanging from its side ; in his left hand is a spit, with a goose on it, by way of a musket ; on his arm is a dripping-pan, for a shield ; in his right hand he holds a hayfork, instead of a gun-rest, and a string of sausages, in place of a match ; an artichoke hanging at his side takes the place of a sword, and from his cross-belt are suspended bottles of wine—"canary bottles"—instead of bandoleers ; he is gartered with two black pots, and has slices of toast for shoestrings. At the sides are eleven verses, commencing :—

"If any Souldate think I do appeare,  
In this strange Armes and posture, as a jeere,  
Let him advance up to me he shall see,  
He stop his mouth, and we wil both agree."

This design appears to refer to the class of soldiers whom Charles the First might be expected to enlist for, nominally, service in Ireland, and to infer that they would be more active, wherever they might serve, as plunderers than as soldiers. Charles the First, on the 8th of April, 1642, "offered to raise an army and go in person against the rebels in Ireland, which the Parliament opposed, and resolved to obstruct all levies for that service, but such as were made for themselves."

If not to this it is probable that the reference of the broadside is to the pilaging habits of the soldiery who were employed in Ireland about this time. See a paragraph in "True newes from Ireland, sent in a Letter to a Friend at the Meare-maide in Cheapside," 669, f. 6/2, thus, "Great store of Pilidges comes daily into the Towne of Drogheda, the best Wheat is at two shillings sixe pence a Mesure, a Cow at five shillings, and a Horse at twelve and and (*sic*) all other provision at a reasonable Rate." The English-Irish army had been very unfortunate about this time ; plundering had, however, not been prevented ; the satire may have been directed against it on these accounts. See further, for the predatory habits of the soldiery in question, "A perfect Relation of the proceedings of the English Army against the Rebels in Ireland," 669, f. 6/17 ; also 669 f. 6/31 ; "A List of the Field-Officers chosen and appointed for the Irish Expedition by the Committee at Guild-hall, London, for the Regiments of 5,000, foot and 500, horse. Under the command of Philip Lord Wharton, June 11, 1641," and the reflection on Lord Wharton's courage in "The Sence of the Hovse," &c. 669, f. 6/117, printed at Oxford, March 10, 1643, which is very rich in personal allusions.

$6\frac{3}{8} \times 12\frac{3}{8}$  in.

Brit. Mus. Library, 669, f. 6/12.

## 306.

A CLUSTER OF COXCOMBES, or, Cinquepace of five sorts of  
Knives and Fooles ; Namely, The Donatists, Publicans,  
Disciplinarians, Anabaptists and Brownists ; Their Originals,  
Opinions, Confutations, and (in a word) their Heads Roundly

jolted together. Also shewing how in the Raignes of sundry Kings, and in the late Q. Elizabeths Reign the Anabaptists have bin burnt as Hereticks, and otherwayes punished. And that the Sect of the Brownists is so new, that many are alive who knew the beginning of it. With other Sects displayed. By John Taylor [the Water Poet].

July 13. Printed for Richard Webb, 1642.

[July 13, 1642]

A TRACT with a woodcut on the title-page, which represents, as in a prison, five men seated and preaching—a “*Donatist*,” and a “*Publican*,” preaching; a “*Disciplinarian*,” naked, with a scourge; an “*Annabaptist*,” and a “*Brownist*,” praying round a table, on which lie an open book, pen and ink, and a sheet of paper. —

The text gives accounts of the sectaries of the time, as named above, (see “*Religions Enemies*,” No. 245, 1641, “*The Brownists Conventicle*,” No. 246, 1641, “*A Swarme of Sectaries*,” &c., No. 251, 1641, “*A Nest of Serpents*,” No. 248, 1641, “*A Catalogue of the severall Sects*,” &c., “*Jan. 19,*” 1647, No. 666, 1647, “*These Trades-men*,” &c., “*April 26,*” 1647, No. 678, 1647, and other references which are given with the last).

5 × 3½ in.

Brit. Mus. Library, E. 154/49.

### 307.

THE WELCHIMANS DECLARATION: Declaring Her Resolution to be revenged on her enemies, for the great overthrow of a great many of her Cousins and Countreymen in Teane Forest in Clocestershire, where her was most cruelly beaten: together with her Complaint for the losse of Ragland Castle belonging to her Great Cousin (the Earl of Worcester) while her was keep it, but now taken from her by her teadly enemy Sir William Waller, who was peat her in the fore-said Forrest, in the climactericall yeer of her unhappy Testruction, 1642.

In MS. “*Sept. 17.*”

[“*Sept. 17,*” 1642]

ON the title-page of this tract is a woodcut, representing a duel between men, who are stripped of their coats; the scabbards of their swords lie in front and their hats behind the figures. The combatant on the left has wounded his antagonist in the breast. A broad black border incloses the woodcut.

The text of the tract has no reference to the woodcut.

See “*Sirkenelme Digbyes Honour Maintained*,” E. 175/9.

This woodcut was used again, for “*The bloody Almanack*,” “*Dec. 24,*” 1649, No. 765, 1649.

5 × 4½ in.

Brit. Mus. Library, E. 118/4.

## 308.

ENGLANDS WOLFE WITH EAGLES CLAWES; or The cruell Impicties of Bloud-thirsty Royalists, and blasphemous Anti-Parliamentarians, under the Command of that inhumane Prince Rupert, Digby, and the rest. Wherein the barbarous Crueltie of our Civill uncivill Warres is briefly discovered.

*Printed by Matthew Simmons, dwelling in Aldersgate-streete, London, 1647. In MS. to "December 23, 1646." [Sept. 1642]*

A BROADSIDE containing a figure of Prince Rupert, as with the head of a wolf, his love locks tied with ribbons; having hands and feet like eagle's claws; dressed in Cavalier costume, with his doublet and breeches unbuttoned, and holding in his left hand a long truncheon, which rests on the ground.

By the sides of and beneath this figure are three columns of letter-press, describing the atrocities of Prince Rupert and his soldiers during the Civil War. The account begins with the treatment of Captain Wingate, M.P., who was taken prisoner in a fight near Worcester, in the middle of September 1642, threatened with death, made to ride naked through Ludlow, and finally cruelly treated in prison; also describes the blasphemous habits of Rupert's troopers, their violence, rapacity, and cruelty to clergymen, civilians, soldiers, and women in many parts of the kingdom. Lord Digby, Sir Daniel O'Neil, Smith the gaoler at Oxford (see "Newes from Smith," &c., 1645, No. 428, 1645), and others are referred to.

It is evident that the author of this broadside believed himself to have been wronged by the prince, the king's nephew. Prince Rupert, the king's cause being hopeless, left England July 15, 1646.

This print has been copied in Mr. Wright's "History of Caricature and Grotesque," &c.

There is another impression (816, m. 1/78), with the date thus "1647;" in MS. "9."

$4\frac{5}{8} \times 6\frac{7}{8}$  in.

Brit. Mus. Library, 669, f. 10/106.

## 309.

THREE SPEECHES, BEING SUCH SPEECHES AS THE LIKE WERE NEVER SPOKEN IN THE CITY. The first by Master Warden to the fellowes of his Company, touching the Affaires of the Kingdome. The second by Mistriss Warden, being her observations on her Husbands Reverent Speech, to certain Gentlewomen of Ratliffe and Wapping. The third by Mistriss Wardens Chamber-maid as she was dressing her Mistriss, the Wisdome and Learning whereof will amaze your judgements. Published by Antibrownistus Puritanomastix.

*Printed at London for S. R. 1642. In MS., "Octob: 9th." ["Oct. 9," 1642]*

A TRACT, with a woodcut on the title-page, which is divided horizontally, the lower part being unequally divided by a pillar, as of an arcade. In the upper portion ten men, in official civic robes, sit at a long table, and are addressed by another who is at the head of the table. "Militia" is printed near the head of the last man. What appear to be the balusters of a staircase are under an arch, on our left; under another arch, on our right, a window and a table appear.

In the lower division, on our left, six women sit at a round table; one of them addresses her companions in an animated manner; "*I am Mistris Warden*" is written at her side. The compartment on our right shows a woman adjusting her head-dress before a mirror, which hangs against a latticed window; near her stands a second woman, with reference to whom "*the Maid*" is printed over her head. This woodcut was, with alterations, used for "The Arraignment and Tryall with a Declaration of the Ranters," "Dec. 17," 1650, No. 782, 1650.

Part of "Mr Warden's" speech is as follows:—

"Brethren and fellow Counsellors, I begin with an acknowledgement of thanks for your election of me to wagge my beard amongst you this day for the good of the Common-wealth, I confesse my selfe as very a Woodcock as the best of you, yet (with your patience) I will express my simple affection to the Weale publick, to shew the spleene of my shallow capacity.

"Be pleased first to consider the Liturgy of the Church, now generally spoken against by grave and Orthodox Coach-men, Weavers and Brewers Clarkes, and growne odious to our she divines, who looke asquint with the very thought of it, what this Liturgy is I know not, nor care not; yet as simple as I am, I beleve it is a hard word, either Greeke or Latine or both: whence I conclude if no hard word, no Greeke or Latine nor any that know them ought to come within the Discipline of the Church, but plaine Hebrew and English. Let us then avoyd this Liturgy, and if it concerne the Common Prayer, (as my singular good wife saith) then questionlesse if the new Convocation be but as wise as himselfe they will doome it to be burnt, nay and consum'd as the loggs in Lincolne in Feilds were, for it hath caused the Gospell to prosper so slowly under Preaching Trades-men, and Lay Clergy-men, who have coupled in labourious conjunction to procreate young Saints in this new faith, making Barnes, Stables, Woods, Sawpits, old Ditches, Cellers, open houses of Office their private Synagogues, where unscene of the wicked they may doe what I will not speake, but speake I will againe of und against this Liturgy, the Heathen word Liturgy, which if blotted out of the Church, they would encrease and multiply spirituall Children and make them swarme in Parishes. For having liberty and being strong of spirit, through high fare, they are so zealously impudent that they would goe toot in the streetes; but I will conclude with good man *Greene's* Hebrew Exhortation, *Quicquid liber cuquodlibet*—away with the Liturgy, and so say I."

The "Orthodox Coachman" was probably John Spencer; see "*Lycifers Lacky*," &c., Dec. 4, 1641, No. 210, 1641: "*New Preachers, New*," Dec. 19, 1641, No. 211, 1641, and "*The Brownists Synagogues*," E. 172/32. The "*Brewers-Clarke*" was probably Job Quatermaine, who is referred to in "*Lycifers Lackey*" and "*New Preachers, New*." For those who preached in out-of-the-way places, see "*A Nest of Serpents Discovered*," 1641, No. 248, 1641.

The next portion of the text contains references to "How" (Samuel) the Cobler; see "*The Brownists Conventicle*," 1641, No. 246, 1641, and the references which are there given to this person; to "Walker" (Henry), see "*A Reply as true as Steele*," 1641, No. 252, 1641, and the references it comprises. There are references also to the "*Locksmith that Preached in Crooked Lane*," "*The Taylor at Bride-well Dock*," "*Browne the Upholsterer*," and "*Greene the Felt-maker*;" see "*New Preachers, New*."

The discourse of "Mistress Warden" contains references to the "*Brewers Clarke*," Green and Hunt; see "*The Sermon and Prophecie*," &c., Oct. 9, 1641, No. 206, 1641. It is stated that it would be a heavenly sight to see "the grave observator (Prynne?) himselfe in his Barre Gowne, mounted on the steps at the Banqueting house in White-hall, expounding Chapters to the Courtiers and Cavalliers."

The discourse of the maid satirically refers to many customs and opinions of the time.



## 310

AN ENCOVRAGEMENT TO WARRE, Or, Bellvm Parliamentale.  
Showing The unlawfulnessse of the late Bellum Episcopale.  
&c.

In MS. "*Octob*: 13, 1642."

[ "*Oct. 13*," 1642 ]

SEE the frontispiece to a Tract entitled "Divi Arminij Mactatorum Renata, et Renovata Petitio," &c., Aug. 29, 1640, No. 146, 1640, of the inferior half of which print there is a reproduction on the title-page of the above-named tract.

The text, which is in verse, treats of the history of the time, and is described to have "been lately published, at the request of a Friend, by John Ward, Trooper under the Earl of Bedford."

$4\frac{1}{4} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 122/2.

## 311.

THE CARELESSE NON-RESIDENT.

*London, Printed by T. Badger, for Rich. Royston, dwelling in Ivy-Lane, 1642.*

In MS. "*Octo. 18*."

[ "*Oct. 18*," 1642 ]

A PRINT, named as above, is on the title-page of a tract styled "A Remonstrance against the Non-Residents of Great Brittain," &c. and represents a clergyman standing in a landscape, having a church in each hand, a third on his right shoulder, looking at a fourth, which stands on a hill in the distance, and saying, "I would I had thee too."

The text is in accordance with the title.

$4\frac{1}{4} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, E. 133/4.

## 312.

THE WELSH-MANS POSTURES, or, The true manner how her doe exercise her company of Souldiers in her own Countrey in a warlike manners with some other new-found experiments, and pretty extravagants fitting for all Christian podies to caknow.

*Printed in the yeare, When her did her enemy jeere, 1642.*

In MS. "*feb*: 10."

[ *Oct. 23*, 1642 ]

ON the title-page to this tract is a woodcut, which represents four Welsh soldiers practising with pikes; over their heads are the names, "*Vp Morgan*," "*up Shinkin*," "*Maurice*," and "*Taffie*," and their coats of arms.

The text is satirical upon the Welsh, pretends to reproduce their mode of speaking the English language, and refers to the defeat of that people in the army at Edgehill, Oct 23, 1642.

$5\frac{1}{2} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 89/3.

## 313.

THE WELCH-MANS COMPLEMENTS: or, The true manner how Shinkin woed his Sweet-heart Maudlin after his return from Kenton Battaile. Also fair Maudlins Reply and answer to all Shinkins Welch Complements, full of merry wit and pleasant mirth.

Printed at London, 1643. In MS. "1642, March 4." [Oct. 23, 1642]

ON the title-page to this tract is a woodcut, which represents a man advancing in an obsequious attitude from our right towards a lady, who is standing on our left; he says, "*God save you, sweet mistress;*" she replies, "*I Thanke you, Welch Lenken,*" and holds her hands towards him.

The text refers to the return of the Welsh soldiers to their homes after the battle of Edgehill, Oct. 23, 1642, and consists of a dialogue between the parties represented on the title-page; in the course of which the lady rebukes the man on account of his suit of clothes, which were bought in Long Lane, and his "mountainous language," and with his defeat at Edgehill. He compares the glittering of her teeth to "the seven starres in Lombard Street," and speaks of "Pye-corner law" (often referred to in the pamphlets of this period). As to the subject, see a satirical tract which was published at this date, "The Welch-mans publicke Recantation," &c., 1642. E. 129/20.

$4\frac{5}{8} \times 3\frac{1}{2}$  in.

Brit. Mus. Library, E. 91/30.

## 314.

"THE SERPENT AMPHIBENA." An humble Desired Union Betweene Prerogative and Priviledge. Showing that if one draw too hard one way, and the other another, the whole Common-wealth must be in danger to be pull'd in sunder.

Imprinted at London by Richard Olton, 1642. In MS. "Novemb. 8." [“Nov. 8,” 1642]

ON the title-page of this tract is a woodcut, representing "*The Serpent Amphibena.*" Beneath are these lines:—

*This double-headed Serpent is a Wonder,  
It draws two wayes, and teares the womb in sunder:  
The wofull Emblem of a troubled State,  
Where Civill Warres doe threat to ruinate.*

One head of the creature is styled "*Prerogative,*" the other "*Priviledge.*"

The text is a discourse in accordance with the title, and is signed "John Taylor" [? the Water-Poet].

See "*Civilis Seditio,*" 1643, No. 382, 1643.

$4\frac{1}{3} \times 2$  in.

Brit. Mus. Library, E. 129/14.

## 315.

## HERACLITVS DREAM.

The Flocke that was wont to be shorn by the Herd  
Now polleth the Shepherd in spite of his Beard.

*B. S. invent. W. M. [William Marshall] sculpsit. London, printed for John  
Spencer, 1642. [Nov. 9, 1642]*

A BROADSIDE with verses and an explanation above, thus: on a slip attached to the foot of the verses is the following:

"The Author's Intent and Meaning by this DREAM; So called, because it took him in Bed, meditating on *Zach. 13, 12.*

"He calls it Heraclitus Dream because it came in dolefull Meditations. Heraclitus used to weep much. The Shepherd polled signifieth Ministers clipped of their good Name, Fame and Means by rude people without Authority, Law or Reason; and therefore are thought to be stirred up by no good Spirit. The Ram, Ewe and Lamb butting him, shew that some of all sorts, men women and children are ready to abuse Ministers. The Instruments Pastoral lying broken and scattered, sheweth his Ministry rejected. The Bell Wether-tyed up, sheweth that exemplary men do suspend their good examples. *Melampod, Wolfbane*, are two poysonous herbs, signifying bad doctrine. Shepherd purse, a good Herb, and signifies good Doctrine, which yet without Gods grace can do no good. The Butcher and wilde Beasts shew destruction waits upon disorder. The laughing Satyres shew that Heathens and Hereticks are glad of the Churches distractions. The sad Shepherds shew that some Divines lay troubles to heart. The laughing Shepherds shew that others are glad of them. The Flock grazing shew some people are secure. The Flock gazing shew how others are amazed. The Fold broken sheweth the rude abuse of Churches. *Melampus* running away, sheweth that Monition hides it self."

A shepherd (A), at whose feet lie wallets, bagpipes, and a broken crook, is seated on a hillock in the middle of a plain, upon which rays of light from heaven descend, (see below); his hands are bound behind, he is attended by two lambs, each of which holds a pair of shears; one crops his hair, the other his beard. B. A ram, butts at the shepherd. C. A dog, runs away in the distance. D. A bell-wether, tied to a tree.<sup>1</sup> E. An anchor, with a weight attached. F. The shepherd's tar-box and pipe, lying at his feet on the earth. G. The butcher approaches, from our left, holding a knife; a fox is crouched at the feet of the butcher. H. Two shepherds, with sheep driven before them, approach from our right. I. A male and a female satyr, indecently designed, grin at the seated shepherd. K. Two shepherds, who approach from our left and laugh at the captive. L. is not on the print. M. is a wolf. In the distance, on our left, is a wood, whence a lion issues, roaring; on our right is a walled city, with an owl perched on one of its towers; a leopard seated among trees, overlooking the city, is further off.

On the print rays from heaven are severally inscribed:—"A Leopard shall watch your Cities. *Ier. 5. 6.*" "The Owl and satyres shall be there. *Isa. 13. 21.*" "A wolfe of the evening shall spoyle you. *Ier. 5. 6.*" "The Divell is come downe among you. *Rev. 12. 12.*" "Smite ye shephard the flocke shall be scattered. *Zach. 13. 7.*" "Thy Prophets are like Foxes. *Ezek. 13. 4.*" "A lion of the wood shall slay you. *Ier. 5. 6.*" "I will give ye to those yt seek your life. *Ier. 22. 25.*"

This print is thus described by the lines underneath it:

"When powerfull sleep had in his numming span,  
Seized the Watch-men of the Isle of man,

<sup>1</sup> Probably intended to suggest Laud, who was then imprisoned in the Tower.

- Sick with beholding the worlds vanity,  
 Hoping in sleep to finde some sanity ;  
*Morpheus* presents my fancy with a Theam.  
 To work on, which may prove onely a Dream.  
 Methought I walked in a goodly Plain,  
 Like to *Thessalian Tempe*, where amain  
 The Flocks were wont to feed, the jolly Herd  
 To pipe, the while neither of ought afeard.  
 Here did I see a very uncouth sight,
- A Which did my 'mazed minde somewhat affright :  
 Upon a hill there sat a Shepherd Swain ;  
 His hands fast bound, and from his eyu did rain  
 A shower of tears, to see his silly Sheep  
 So mad to wrong him, who themselves did keep ;  
 For they did poll his head, and clipt his chin,  
 Because 'twas long since he had polled bin :  
 They being shorn once a yeer, could finde no reason  
 But he might be poll'd too in a hot Season.  
 'Twas a mad Flock methought ; they had surely eat  
*Melampod*, *Wolfe-bane*, or such poysonous meat,  
 Which made them rave : If he but stirr'd to rise,
- B Both Ram, and Lamb, and Ewe us'd batteries,
- C To keep him down ; *Melampus* runs away :
- D The *Bell Wether's* ty'd up : he'd spoil the play.
- E His Crook is broke, his *Anchor-mark* thrown by,  
 All hold, all hope of them they now deny.
- F His *Tarre-box* hath no use, they'll not be smear'd  
 Nor Tarr'd, nor told, for they be not afeard  
 Of Flyes or Maggots, they can cure themselves ;  
 Who would have thought Sheep were such peevish elves ?  
 The Shepherd may go whistle with his fist,  
 And Pipe ; but they will ramble as they list :  
 The whisking Sling with which he wont to scare  
 With humming stones, the Lion and the Bear,  
 The *Leopard*, *Fox*, *Wolfe*, and all Beasts of prey,  
 Ere they came neer his Flock, now stands in stay ;  
 But for a Scare-Crow, and himself may starve,  
 If Bag and Bottle cannot his turne serve.  
 The watted Folds broke down, that Whilom kept  
 The couching Sheep in safety while they slept :  
 And all this stir was for a lock of Wool  
 Which Shepherds yeerly from their coats do pull.  
 O silly Sheep ! and Flock perverse ! said I,  
 Who to save Fleece, will in the Shambles die :  
 For if the Shepherd will you not defend,
- G The Butcher or wilde Beast will be your end.  
 I lookt for some to help, but there was none :
- H I saw a Shepherd who did sigh and grone,
- I With wondring, weeping looks ; two Satyr's jeer :
- K Two Shepherds (which did ill become them) fleeer ;
- L Some Sheep did graze, and some did gaze whilers  
 At this sad sight. Those Shepherds I accoast  
 Who pensive seem'd, as if a friend were lost,  
 And them saluted thus, Hail Shepherd Swains,  
 That feed your Flocks upon these verdant Plains :  
 Why help you not yon wofull wight distrest,

And made the scorn of every simple beast ?  
 Friend, quoth the one, that others wrong dost mone,  
 If thou a Shepherd be, look to thine own ;  
 For Sheep grown mannish, maddish by a weed,  
 Sown by yon Shepherds 'mongst their wholesome feed,  
 Who laugh to see the work which they have wrought,  
 Bring Shepherds and their Flocks and all to nought.  
 But what care they if the mad Sheep rebell  
 Against their Shepherds, so themselves farewell ;  
 For they can Fleece them more than once a yeer,  
 And oft with Muttons make themselves good cheer ;  
 Feeding their Flocks still with the ranker grasse  
 Which rots them, though a while it makes them passe  
 For goodly great ones ; yet grow worse and worse,  
 And never will be cur'd by Shepherds purse  
 Though some do hold so, nor by Shepherds pains,  
 Except great *Pan* with herb Grace cure their brains :  
 We gladly would assay to set him free,  
 But that for evill eyes that we do see  
 Set on our Flocks, to drive them quite away  
 Or to make them and us a common prey  
 M To *Sylvans*, *Satyres*, wilde beasts of the Wood,  
 Or to some Shepherds that ne'er watch for good ;  
 But how to set dissention twixt the Flock,  
 Or to rob Shepherds of *Pans* down and stock.  
 For what hath your Herd done to be abused,  
 Except for doing what good Shepherds us'd ?  
 What did his yearely polling you displease,  
 What he clips off, if on, twould breed disease ?  
 Or else you'd hang your locks on every bush  
 Some clip you closer, whom you never push ;  
 Or ist because his *Crook* did seldome fail  
 To catch and pull the Brambles from your tail ?  
 Or are you angry at his *Anchor-mark*,  
 Which gave him hope to finde you, save i th dark ?  
 Or at his *Tarre-box* doth your passion rise,  
 Because it cur'd your Fly-blown maladies ?  
 Or did he pipe plain Song, without Division,  
 Good sober Music, causing no derision ?  
 Or did his rapid *Sling* offend your ears,  
 Though whirling stones deliver'd you from fears ?  
 If these were all his faults, forbear, for shame,  
 Unbinde your Shepherd and redeem your fame ;  
 Lest *Pan*, the Shepherds god, who loves no fray,  
 Leave you to those who watch but for a prey.  
 With that it thundred, and a voice I knew,  
 Said, *If you will smite these, I'll scatter you.*  
 Which words (I waking) wisht to those that hate  
 The *Churches* Peace and Weal of ENGLANDS State."

## 316.

THE LONDON CUCKOLD: or, An Antient Citizens Head well fitted with a Flourishing pair of Fashionable Horns, by his Buxome Young Wife, who was well Back'd by a Coltish Spark, in the time of her Husbands Absence at the Campaign on Hounslow-Heath. Tune of, O Mother! Roger, &c.

*Printed for J. Back, at the Black-Boy on London-Bridge, near the Draw-Bridge.* [Nov. 1642 ?]

A BROADSIDE, with three woodcuts. No. 1 represents a man standing, with his hands upraised, in an attitude expressing astonishment. This cut was very often used. No. 2, shows a battle; two bodies of soldiers attack each other; behind is a fort with cannon. No. 3, a man and woman seated on a bed and embracing. This woodcut is very often used at the heads of broadsides, e. g. "The Crafty Country Woman," 643, m. 9, "Bagford Ballads," vol. i. p. 81.

Below these woodcuts is a ballad which the title fairly describes.

1.— $1\frac{3}{8} \times 2\frac{1}{4}$  in.

Brit. Mus. Library, 643. m. 9. "Bagford Ballads,"

2.— $4\frac{1}{8} \times 2\frac{1}{2}$  in.

vol. i. p. 58.

3.— $5\frac{1}{8} \times 3\frac{1}{4}$  in.

## 317.

I MARRY SIR, HEERE IS NEWES INDEED. Being The Copie of a Letter which the Devil sent to the Pope of Rome, &c.

*Printed in the yeare of the brave Cavaliere, 1642. In M.S. "Decemb. 5th."*  
["Dec. 5," 1642]

On the title-page of this tract, is a woodcut representing a rampant unicorn knocking the tiara from the head of the Pope (Urban VIII.). This woodcut was used for "The Popes Benediction," March 1, 1641, No. 187, 1641, and as No. 1, in "The Lineage of Locusts," 1641, No. 299, 1641.

$9 \times 3\frac{3}{8}$  in.

Brit. Mus. Library, E. 129/3.

## 318.

THE DIVISIONS OF THE CHURCH OF ENGLAND CREPT IN AT XV SEVERAL DOORES BY DIVERS, Each having Members very earnest in the seeking to have such a Church and Discipline here established, as is agreeable with their Religion.

*London Printed and are to be Sould by R. Smithers, Anno Domini, 1642.* [1642]

By way of "Postscript" to this tract is a woodcut, printed on the last page, representing on the right two houses, with their gables turned towards us and indented in corbie steps; their lower stories are formed by an arcade, which is supported by pseudo-classical columns; in the first stories are two windows, at which appear a man and a woman respectively, and both in the attitude of speaking to a person

who is kneeling, blindfolded, upon a scaffold in the street before the houses, and has his hands clasped as if in prayer. A man walks in the street. To the last the lines above and below the woodcut refer. Above :

“Arminians and fryers, so near together dwell  
There is but wall betweene both, One like each other well :”

Below :—

“The Protestant walkes up and downe the street (with greefe,)  
And in his sad distractions to God praes for yrelife ”

The text refers to the divisions of faith in England at the time in question, including those of the Roman Catholics, Arians, Arminians, Adamites, “Famalists,” Anabaptists, Novelists, Time Servers, Canonists, Lutherans, Separatists, Brownists, Puritans, and the Author. See “A Catalogue of the Severall Sects,” &c., “Jan. 19,” 1647, No. 666, 1647, and E. Pagitt’s “Heresiography,” 1654.

$4\frac{1}{4} \times 3\frac{3}{4}$  in.

Brit. Mus. Library, E. 180/10.

### 319.

THREE FIGURES OF ECCLESIASTICS, described as “Sound-Head,  
Rattle-Head, Round-Head.” [1642]

“*Sound-Head*” is an ecclesiastic of the time of Charles I.; he points to a cathedral and presents a book to “*Rattle-Head*,” a double personage, half bishop, half Jesuit (Laud and Father Philips), who rejects the book and receives a crucifix from a monk, “*Round-Head*,” who holds a scroll and points to a monastery.

Above these figures is evidently an attempt to cast back the contumely of the Cavaliers’ soubriquet for the Puritans :—

“*See heer, Malignants Foolerie  
Retorted on them properly,  
The Sound-Head, Round-Head, Rattle-Head  
Well plac’d, where best is merited.*”

Below “*Sound-Head*” is :—

“This Foolish World is full of foule mistakes,  
Calls Virtue, Vice, & Goodnes Badnes makes ;  
The Orthodox, Sound & Religious Man,  
Atheists call Round-Head (late) a Puritan :  
Because Hee, (roundly) Rattle-Heads, Truths foes,  
Plainly depaints ; as this next figure shoves.”

Below “*Rattle-Head*” is :—

“*See, heer, the Rattle-Heads most Rotten-Heart,  
Acting the Atheists or Arminians part ;  
Vnder One Cater-cap a Ianus-face,  
Rejecting Truth, a Crucifixe t’embrace :  
Thus Linsey-Wolsie, Priestly-Prelates vile ;  
With Romish-rubbish did mens Soules beguile.*”

Below “*Round-Head*” is :—

“*But heer’s a Round-Head to the purpose shown  
A Romish-Rounded-Shavling, too well known ;  
A Balld-pate Fryer ; a Round-Head indeed  
Which doth (almost) Rotunditie exceed :  
Since These Round-Heads, with Rattle-Heads, so ’gree,  
Romish Malignants Round-Heads (right) may be.*”

The copy in the British Museum Library (see below) was placed amongst papers published in the year 1642 by a person who evidently collected them at the time and in most instances noted the dates in writing.

"Sound-Head" represents the Puritan, by whose party this print seems to have been published. He is presenting, probably, the Directory to an Episcopalian, who was represented as a Romanist or Jesuit in disguise, and as one more disposed to receive the symbols of Popery from a monk than the Book of Prayers recommended by the Puritans, *i. e.* "The Directory."

Father Philips (see "Magna Britannia Divisa," July 23, 1637, No. 143, and "Archbishop Laud in a Bird Cage," &c., March 1, 1641, No. 174, 1641), who appears to be referred to here, was confessor to Henrietta Maria; Laud had been committed to the Tower on the preceding March 1 (see "Archbishop Laud in a Bird Cage," &c.)

For "Romish Malignants," *i. e.* "Roundheads," see "Magna Britannia Divisa," by which it appears that this term was used in a sense opposed to that which is now understood and which seems to have been introduced about this time (1642), *e. g.*, the lines above:—

"The Orthodox, Sound, Religious Man,  
Atheists call Round-Head (late) a Puritan."

It is said that this nickname was first introduced by Captain Hyde, when he drew his sword against the apprentices in Westminster Hall, Dec. 28, 1641.

See "A Dialogue betwixt Rattle-head and Round-head," 1641, E. 134/19; also for "Sound-Heads," see "The Soundheads Description of the Roundhead, or The Roundhead Exactly Anatomized in his Integralls and Exerementalls," &c. 1642, E. 148/7, and for "Rattle-Heads" see Prynne's "Gagge for Longhaired Rattle-Heads," 1646, 1129, h. 6/8\*; "Thankes to the Parliament," 669, f. 6/30; a broadside which begins thus:—

"Come let us cheere our hearts with lusty wine,  
Though Papists at the Parliament repine;  
And Rattle-Heads so busily combine  
That thou canst call thy Wife and Children thine,  
Thanke the great Counsell of the King,  
And the Kings great Counsell.

Also see "A witty Answer, And Vindication To a foolish Pamphlet, intituled New Orders New, Agreed upon by a Parliament of Round-heads, Or, Old Orders Old, newly vamped By a Parliament of Rattle-heads, Confirmed by the Brethren of the malignant Party Now assembled at Rattleheads Court a way-bit from Yorke," &c., E. 151/22, and "A Description of the Round-Head and Rattle-head," 1642, E. 109/7. Also "The Master-piece of Round-heads," E. 90/22.

11 × 7½ in.

Also, Brit. Mus. Library, 669, f. 6/94.

### 320.

#### FIVE LOOKES OVER THE PROFESSORS OF THE ENGLISH BIBLE.

Wherein is shewed the infinite indiscreet Invention, of inconsiderate, inveterate dissention, about the exaltation of the Propagation of that Gospel, which we all say, wee doe Presse to beleve. Whereunto is added, the English Protestants Resolution. Published by Lever Hunarry.

*Novem. 9, London, Printed for George Lindsey, 1642.*

[1642]

Ox the title-page of this tract is a woodcut, representing the Pope seated as upon



a throne, holding the Bible upon his lap covered by a veil; on the cushion which sustains the book is written, "*The Bible veild.*" On the left of the Pope stands an "*Arminian*," holding the string of the veil by one hand, and by the other a drawn sword. A "*Protestant*" kneels on the right of the Pope, and holds the opposite. Below the Pope's throne stands, on the left, a "*Brownist*," holding a thick stick, and, on the right, an "*Anabap(tist)*" kneels, holding an olive branch.

Above the woodcut is,

"Whilst we about nice poynts of Scripture strive,  
The Pope would us quite of the Scripture shrive."

The tract explains the frontispiece, and deals with the history of religious parties of the day, from the appearance of Dr. John Pocklington's book, "*Sunday no Sabbath.*" It concludes with "*The Protestants Resolution,*" and "*The Pretestants Sacrifice.*"

$3\frac{7}{8} \times 2\frac{7}{8}$  in.

Brit. Mus. Library, E. 126/37.

### 321.

IMPVTATIO FIDEI. Or A Treatise of Justification wherein ye imputation of faith for righteousnes (mentioned Rom. 4. 35.) is explained," etc. "By Iohn Goodwin, pastor in Coleman Street."

*G. Glover. fecit. London Printed by R. O. and G. D. And are to be sold by Andrew Crooke at the Green Dragon in Pauls Church-yard. 1642.*

THE title, as above, of this book, is engraved on a tablet in the middle of the frontispiece by G. Glover. The tablet rests on a pedestal. Above is the irradiated name of God; on our right is the naked figure of a man, soaring as if to heaven, by the aid of an angel; the man holds in his extended left hand the Serpent of Eternity. On our left, a man stands in an attitude which expresses astonishment at seeing how a slender upright wire sustains two very heavy weights; a butterfly has alighted on the wire. Below are these lines:

"Small wyars somtimes Massie wayghts do carry  
And on poore faith hangs great eternitie."

$4\frac{3}{4} \times 5\frac{7}{8}$  in.

Brit. Mus. Library, 873, g. 18.

### 322.

VOX POPVLI, IN PLAINE ENGLISH.

*MDCXLII. A Present for this New yeare of the Prelates feare. [1642]*

ON this broadside are two woodcuts. No. 1 represents three ecclesiastics: (a), on our left, wears a skull cap and ruff, holds the "*bible*" in his hand, and represents an anti-prelatical clergyman of those days; (b) is a bishop, and holds the "*service book*"; (c) is a second bishop, and holds a book, in which is inscribed "*Superstition.*"

This woodcut was used for "*Triple Episcopacie,*" March 1, 1641, No. 188, 1641, and "*The Aprentices Advice to the XII. Bishops,*" Dec. 30, 1641, No. 217, 1641, with alterations, as noted under those heads. No. 2 represents the Devil, holding his hat as if to beg alms from a monk, who stands near the door of a convent or hermitage.

Below are these verses:—

## (1.)

“ In Citie and Countrey throughout the whole Laud,  
 The minds of the multitude divers wayes stand :  
 There's some that endeavour with might and with maine  
 To see the proud Prelates on Horse-back againe ;  
     That they may make Cannons, and send out their Oath,<sup>1</sup>  
     To stablish their power, and dish out their broth.

## (2.)

“ Of this ranke there's many in every place,  
 The which were Created by little *Lauds* grace :  
 Who since are growne lofty, and now like to fall :  
 Which makes them through Anguish alowd for to call,  
     To Papists and Atheists and all such as doth :  
     Love lazy proud Prelates and luke-warme broth.

## (3.)

“ Those fat belli'd priests that have Livings great store,  
 If *Bishops* goe downe : they shall never have more ;  
 Their Journey-men readers, likewise are afraid :  
 That they must bee forc't to give over their trade,  
     And weare leather garments instead of blacke Cloth,  
     Which make them loue *Bishops* and luke-warme broth.

## (4.)

“ And great men would never be counted such fooles,  
 As to send their Children for learning to Schooles,  
 But that they hoped in processe of time :  
 That they to the throne of a *Bishop* might elimbe ;  
     And there domineere, which fills them with wrath ;  
     Against such as love neither *Bishops* nor broth.

## (5.)

“ Another sort likewise must not be forgotten,  
 Who in their maine principles seemes to be rotten ;  
 Supposing that heaven stands open to all :  
 That tend on their pray'rs when the Saints Bell doth call ?  
     Wherein stead of substance there's nothing but froth,  
     Much like the proud Prelates : so is this their broth

## (6.)

“ All these doe endeavour as much as they may,  
 To backe the base *Bishops* from day unto day ;  
 The Papists assist them and rather then faile,  
 The Devill will helpe them, that he may prevaile :  
     It makes for his Kingdome to stand for them both,  
     I meane the proud Prelates and their common broth.

## (7.)

“ Against this rude Regiment there doth appeare,  
 Some troupes of couragious hearts that will not feare,  
 T'incounter this rabble, in mischief profound,  
 Hark how they crie down with them, down to the ground :  
     The Papists and Prelates, away with them both,  
     For we will have none of them nor of their broth.

<sup>1</sup> See “ Archbishop Laud firing a Cannon,” Dec. 16, 1640, No. 148, 1640.

(8.)

"And these are no base ones as some do suggest,  
But of the Kings Subjects indeed are the best,  
Indeav'ring the good both of Kingdome and State,  
What ever *Baals* Priests and proud Prelates doe prate.

Who for the love which they beare unto sloth,  
Do labour to hold up their luk-warme broth.

(9.)

"Then let all good people take courage indeed,  
So that they from Antichrists yoke may be freed ;  
And seeing that Liberties gaine by the Scots :  
Let Englishmen seeke for 't, it may be their Lotts.

Then joyne hands together, and feare not their wrath :  
But Crie down the Prelates : and spew out their broth.

(10.)

"Their pride and presumption must needs have a fall,  
Their wicked devices for judgement doth call ;  
Their hatred of holinesse, and love of sinne,  
Will worke their destruction, which now doth begin :  
Their curbing the Gospell, will kill their own growth,  
Goe tole the Bell for them, and eke for their broth."

1.—4 × 3½ in.

Brit. Mus. Library, C. 20. f. "Poetical

2.—3¾ × 2¼ in.

Broad-sides," p. 10.

## 323.

A PURGE FOR PLURALITIES, shewing the unlawfulness of men to have two Livings. Or, The Downe-fall of Double Benefices. Being in the Clymactericall and fatall yeare of the proud Prelates. But the yeare of Iubilee to all poore hunger-pinch'd Schollers.

London, Printed for F. Cowles, T. Bates, and T. Banks, 1642. [1642]

A TRACT with a woodcut on the title-page, which represents a clergyman standing with a church in his right hand and another on each shoulder.

The text satirizes the holders of pluralities and the bestowers of the same.

3¾ × 4¾ in.

Brit. Mus. Library, E. 143 / 5.

## 324.

NOLI ME TANGERE IS A THINGE TO BE THOUGHT ON.  
Or Vox carnis sacræ clamantis ab Altari ad Aquilam sacrilegam Noli me tangere ne te perdam. (No. 1.)

W. Marshall, sculp. 1642.

[1642]

THIS print is the frontispiece and title to a tract. It represents an "Altare," upon which an offering is consuming in fire, "*Ignis Sacer*"; above the offering is "*Sancto nomini caro sacra*." An eagle grasps at part of the offering, "*Offam rapit Aquila carbone adherente*"; another eagle hovers above, with a second portion, "*Portat ad pullos in nido*," and flying towards a nest, "*Aquilæ nidus*," which is in the branches of a tree. On the trunk of the tree is "*Ardet carbone nidus quo perit soboles impiæ genitricis*." An Eye is visible in clouds, inscribed "*Vidit offensus Oculus supremi*"; also a clenched fist, above which is "*Percutit extensa manus supremi*." Rays pro-

ceed from the eye downwards over the altar and its adjuncts, and are respectively inscribed "*Advertit peccatorem in progrediendo*," "*Aspicit peccatorem in peccando*," "*Acceptat sacrificia peccatorem condonado*," and "*Accipit peccatorem sacrificia comburendo*." A ray is directed to the nest, and inscribed "*Animadvertit in peccatorem posteros plectendo*."

$4\frac{3}{8} \times 5\frac{1}{2}$  in.

Brit. Mus. Library, E. 133/4.

## 325.

NOLI ME TANGERE: Or A Thing to Be Thought On.  
Silicet, Vox carnis, &c. (No. 2.) [1642]

This is a rough woodcut and repetition of the engraving by W. Marshall, which is described under the same date and title, No. 324, 1642.

$5 \times 5\frac{5}{8}$  in.

Brit. Mus. Library, E. 133/4.

## 326.

GRAND PLVTOES REMONSTRANCE, or The Devill Horn-mad at Roundheads and Brownists. Wherein his Hellish Maiestic (by advice of his great Counsell, Eacus, Minos & Rada-manthus, with his beloved Brethren, Agdistis, Beliall, Incubus & Succubus) is pleased to declare, 1. How far he differs from Round-head, Rattle-head, or Prick-eare. 2. His Copulation with a Holy Sister. 3. His deere affection to Romish Catholikes, and hate to Protestants. 4. His Oration to the Rebels.

*Printed for the Cattivchlania, in the yeere 1642.*

[1642]

A TRACT with a woodcut on the title-page, representing the Devil, with horns, long ears and a tail, having arms raised and legs wide apart, and profile turned to our right. This woodcut was likewise used for No. 3, in "A Strange Banquet," 1642 ?, No. 355, 1642; No. 1, in "A Looking-Glass for a Christian Family," 1642 ?, No. 352, 1642; No. 1, in "A Warning to all lewd Livers," 1642 ?, No. 353, 1642; No. 1, in "Strange and true News from Westmoreland," 1642 ?, No. 354, 1642.

The text enlarges upon the items of the title.

$2\frac{1}{4} \times 2\frac{3}{4}$  in

Brit. Mus. Library, E. 138/11.

## 327.

NEWS FROM HELL, ROME, AND THE INNES OF COURT.  
Wherein is set forth the cobby of a Letter written from the Devill to the Pope, &c. By J. M.

*Printed in the yeare of Grace and Reformation, 1642.*

[1642]

ON the title-page of this tract is a woodcut representing five priests standing at a table, upon which lies a box having a broad-bladed knife placed upon its lid; the priest in the centre points to the knife with his right hand, and, holding a finger of

his other hand as if desiring secrecy, addresses the ecclesiastics who are on his left; the Devil, in the shape of a dragon, whispers at his right ear.

The same woodcut was used for the title-page of "The Black Box of Roome opened," No. 233, 1641.

The text is partly described by the title as above, and refers to "*Don Antonio Furioso Diabolo*," the plotters of the Gunpowder Treason, 1588, and other treasons "by our beloved Cozen and Counsellor the King of Spaine," and "beloved servant the King of France," the "Lordly Bishops" of England, "Jesuites," "corrupt Judges, base minded Lawyers, seditious Attornies, and wooden-headed Doctors of our civill lawes, Proctors, Prothonotaries, Registers, Advocates, Solicitors and Apparators, whom wee" [Satan] "have caused to swarme, like to the Egyptian Locusts, over all the land." It also refers to the Invincible Armada "*Martin Harper Trump*," "*Dou Oquindo* the Generalissimo of Spaine," and the "hispaniolized lacklatine Lord, our dearly-beloved servant" [Francis, Lord Cottington, see "Magna Britannia Divisa," July 23, 1637, No. 143, 1637]; also to the petition then lately presented to the king at York by certain peers, whom the Devil orders should be sent to Pomfret Castle. "A true Coppie" of this petition follows, and is dated Sept. 12, 1640. Next is the articles of agreement between Lucifer and his allies, with "Judge Bribery, Lawyer Corruption," &c., to the effect that the Inns of Court should coalesce against the Parliament, with the "state Ecclesiastick," and serve Lucifer. The items of the agreement between the latter and the other parties follow *seriatim*, and with individual references to alleged misconduct of those parties. This paper purports to be signed, sealed, and delivered in the presence of "William Laud, Isoprise Crauly" [Crawley], "Bribing Long" [the Justice], "Corrupt Fountaine" [the Lawyer], "Jumping Jumper [the Attorney], Johnson in Graine, [Jaylor] Keeper of the Gate House], "and Robert Kilfart" [Richard Kilvert], "Soliciter" [of Patents, see "An Exact Legendary," &c., No. 254, 1641], and "Rudine Haphudigraff Cytin Kycloparius, Notarius publicus."

Then follows "A Breif Relation of a great feast," "presented to the view" in 1641, with further references to Strafford, Drs. Lamb and Duck, Lord Finch of Fordwich, "a robustius storme of winde out of the North," *i.e.*, the entry of the Scottish army to England. The Pope concludes this feast with addresses to "Oh venerable Bead," Oh holy Garnet, O sanctified Fawx, O reverend Becket, O beloved Ravilliack, Campion, Watsons, Parsons, Morton, Sands and admired Bellarmine," &c. "*Sancte Benedicite Ora pro nobis.*"

On the twenty-third page of this is the woodcut "666," No. 328, 1642.

$4\frac{3}{8} \times 2\frac{1}{2}$  in.

Brit. Mus. Library, E. 133/13.

### 328.

"666."

[1642]

A SMALL woodcut representing a tiara, the "three Crowns" of England, Scotland, and Ireland, and bearing the number "666," which is on the twenty-third page of the tract called "Newes from Hell, Rome, and the Innes of Court," &c. No. 327, 1642.

Beneath it are verses styled "Advices and motives to the Honourable Assembly in Parliament," and beginning,

<sup>1</sup> "E. S. I. The stakes three Crowns, fowre nations gamsters are

<sup>2</sup> E. W. I. S. Ther's three to one, and yet no man that dare

Take these great odds, the cause is as they say,

The fourth knows both our stock & cards we play."

<sup>1</sup> England, Scotland, Ireland.

<sup>2</sup> England, Wales, Ireland, Scotland.

A second part of these verses begins—

“Lament, lament, you Bishops all  
each weare his blackest gowne,  
Hang up your Rochets on the wall,  
your pride is going downe,”

and continues with references to Bishop Wren, of Ely (see “The Wrens Nest Defild,” Dec. 30, 1641, No. 222, 1641; “Wrens Anatomy,” &c.; Dec. 30, 1641, No. 223, 1641; “Newes from Ipswich,” Dec. 30, 1641, No. 224, 1641; “The Bishops Last Good Night,” &c., Dec. 30, 1641, No. 220, 1641), Drs. Lamb and Duck (see “The Spirituall Courts Epitomiz’d,” June 26, 1641, No. 201, 1641), and Sir F. Windebanke and Lord Finch of Fordwich (see “Times Alteration,” Jan. 8, 1641, No. 162, 1641, and the further references in the last).

The block was used again in the first page of “Mercurius Civicus,” No. 45, March 28 to April 4, 1644. E. 40/20.

$1\frac{1}{2} \times 1\frac{1}{2}$  in.

Brit. Mus. Library, E. 133/13.

### 329.

“A LITTLE IN ZEALE GOOD SISTER RUTH.”

[1642]

On page 4 of the tract named “The dolefull Lamentation of Cheap-side Crosse,” Jan. 24, 1642, No. 302, 1642, is the same woodcut as that which appears on the title-page of “The Brownists Conventicle,” No. 246, 1641, bearing the above inscription, but lacking the words “*Simple Robin*.”

The text of the tract which refers to this woodcut seems to have been adapted to receive it as an illustration; it does not, however, fit the page. The sentences thus adapted are a part of a seetary’s discourse:

“O good Lord, little dost thou know how these sinfull, proud, and leacherous Bishops, if they had not beene suppressed, would have dealt with thy poore flock, such as we are, silly and harmlesse men and women: but deare brethren and sisters, whatsoever we doe let it be with zeale.”

$5\frac{3}{8} \times 3\frac{7}{8}$  in.

Brit. Mus. Library, E. 134/9.

### 330.

MAD FASHIONS, OD FASHIONS, ALL OUT OF FASHIONS, or, The Emblems of these Distracted times. By Iohn Taylor [the Water-Poet].

*London, Printed by John Hammond, for Thomas Banks, 1642.*

[1642]

A TRACT with a woodcut on the title-page, which is described by the following verses in the book:—

“The Picture that is Printed in the front  
Is like this Kingdome, if you look upon’t:  
For if you well doe note it as it is,  
It is a Transform’d Metamorphasis.  
This Monstrous Picture plainly doth declare  
This land (quite out of order) out of square.  
His Breeches on his shoulders doe appeare,  
His doublet on his lower parts doth weare;  
His Boots and Spurs upon his Armes and Hands,  
His Gloves upon his feet (whereon he stands)

The Church or'ternd (a lamentable show)  
 The Candlestick above, the light below,  
 The Cony hunts the Dogge, the Rat the Cat,  
 The Horse doth whip the Cart (I pray marke that)  
 The Wheelbarrow doth drive the man (oh Base)  
 And Eeles and Gudgeons flie a mighty pace.  
 And sure this is a Monster of strange fashion,  
 That doth surpasse all *Ovid's* Transformation," &c.

The text continues with references to the feltmaker (Greene, see "New Preachers, New," Dec. 19, 1641, No. 211, 1641) and the stable groom (? Spencer the coachman, see the same), sow-gelders cobblers (S. Howe, see "These Tradesmen," &c., "April 26," 1647, No. 678, 1647), and other sectarian preachers. The tract concludes with the declaration that

"The Picture is the Emblem of the Times."

This woodcut was again used for "The World turn'd upside down," "Jan. 28," 1647, No. 667, 1647.

$4\frac{5}{8} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, E. 138/30.

### 331.

MAD FASHIONS, OD FASHIONS, ALL OUT OF FASHIONS, ETC.  
 By John Taylor (the Water Poet).

*Malcolm del et sc.*

[1642]

THIS print is a copy, by J. P. Malcolm, for his "Historical Sketch of the Art of Caricaturing," 1813, Plate XXIII. Fig. 3, which is described under the same title and date. No. 330, 1642.

$5 \times 3\frac{1}{2}$  in.

### 332.

THE DEVILL TURN'D ROUND-HEAD: or, Plvto become a  
 Brownist. [By John Taylor, the Water Poet.] [1642]

ON the title-page of this tract is the same woodcut as on that of "A Reply as True as Steele," &c., No. 252, 1641. One of the spit-rests has been removed.

The text contains references to the sectaries of the time and to Cheapside Cross, and describes how the Devil made himself like to a Roundhead, &c.

See "A Short, Compendious and True Description of the Round-Heads and the Long-Heads," &c., "or An Answer to a most ridiculous, absurd, and beyond comparison most foolish Baffle, sent into the world by a stinking Locust, and Intituled The Devil Turn'd Round-Head," 1642. E. 150/12.

$4 \times 3\frac{1}{4}$  in.

Brit. Mus. Library, E. 136/29, and 110, c. 15.

### 333.

A FULL AND COMPLEAT ANSWER AGAINST THE WRITER OF A  
 LATE VOLUME SET FORTH, ENTITULED A TALE IN A TUB,  
 OR A TUB-LECTURE: WITH A VINDICATION OF THAT  
 RIDICULOUS NAME CALLED ROUND-HEADS. Together with

some excellent verses on the defacing of Cheap-side Crosse. Also proving that it is far better to preach in a Boat than in a Tub. By Thorny Ailo, Annagram [for John Taylor, the Water Poet].

*London, Printed for F. Cowles, T. Bates, and T. Banks, 1642.* [1642]

A TRACT with a woodcut on the title-page, which represents a sculler rowing a gentleman and his horse across a river in a ferry-boat; a boy holds the horse's head.

The text refers to John Taylor, the Water Poet, the "Preaching Cobler" (probably John How, the "Predicant Cobler:" see "These Tradesmen," &c., "April 26," 1647, No. 678, 1647; "The Brownists Conventicle," No. 246, 1641, and "The Hellish Parliament," No. 242, 1641). It refers to the pamphlet called "The Tale in a Tub," see E. 138/27, and to several sectaries, Walker the-iron-monger, Green the feltmaker, Spencer the stable-groom, the pavior of Monmouth, the sowgelder of Wallingford, the barber and baker of Abingdon, Squire, a tailor of Rotherhithe (see the above references and "New Preachers, New," Dec. 19, 1641, No. 211, 1641).

The author's anagram stands for "John Taylor," the Water Poet, and "Thorny Ailo" probably refers to his residing in Westminster, or Thorny Island (see "A Plea for Prerogative," &c., No. 337, 1642, where the anagram and its original are conjoined).

$3\frac{1}{2} \times 3\frac{1}{2}$  in.

Brit. Mus. Library, E. 141/19.

### 334.

A SEASONABLE LECTURE, or, A most learned Oration: Disburthened from Henry Walker, a most judicious Quondam Iron-monger, a late Pamphleteere and now (too late or too soone) a double diligent Preacher. As it might be delivered in Hatcham-Barne the thirtieth day of March last, Stylo Novo. Taken in short writing by Thorny Ailo [John Taylor, the Water Poet]; and now printed in words at length, and not in figures.

*Printed at London for F. Cowles, T. Bates, and T. Banks, 1642.* [1642]

A TRACT with a woodcut on the title-page, which is in two divisions: the upper one represents a man standing in a tub, preaching to five men and three women who stand before him; he is saying, "And Toby went forth, &c.;" the lower division shows two men walking, with staffs in their hands, towards a house on the left, and a dog following them. The upper portion of this woodcut was used again, with another inscription, for "The Ballad of the Cloak," 1680? No. 1109, 1680; "The Whig Rampant," 1680? No. 1100, 1680.

For Henry Walker, see "Taylors Physicke has purged the Divel," No. 250, 1641, and other items which are therein indicated. *Thorny Ailo* is an anagram of John Taylor, the Water-Poet.

The text comprises a satirical account of a lecture said to have been delivered by Walker, from the text in the Book of Tobias (Tobit), v. 16, last sentence, with special enlargements upon Tobias's dog, his breeding and character.

$4\frac{1}{2} \times 4$  in.

Brit. Mus. Library, E. 143/13.



## 335.

HEADS OF ALL FASHIONS, Being, A Plaine Desection or Definition of diverse, and sundry sorts of heads, Butting, Jetting, or pointing at vulgar opinion. And Allegorically shewing the Diversities of Religion in these distempered times. Now very lately written, since Calves-Heads came in season. [? By John Taylor, the Water Poet.]

London Printed for John Morgan, to be sold in the Old-baily, 1642. [1642]

ON the title-page of this tract is a woodcut, representing seventeen human heads, or rather masks, of divers shapes, characters, and expressions. On the largest head, which is in the centre, is written, "Ye rattle head."

The tract, which is in verse, describes the heads *seriatim*, from "1, a Round-head," to "17, a Heavy-head."

$4\frac{3}{8} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, E. 145/17.

## 336.

A DELICATE, DAINTY, DAMNABLE DIALOGVE, BETWEEN THE DEVILL AND A JESUITE. By Iohn Taylor, [the Water Poet].

London, Printed for I. H. for Thomas Banks. 1642. [1642]

A TRACT with a woodcut on the title-page, representing the Devil and a Jesuit seated at a table, conversing.

The text, which is in verse, refers to the state of the kingdom at the date of its publication, and the issuing of "ten thousand pamphlets," such as the present.

$4\frac{3}{8} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, E. 142/8.

## 337.

A PLEA FOR PREROGATIVE: or, Give Cæsar his Due. Being the Wheele of Fortune turn'd round: Or, the World turned topsie-turvie, &c. By Thorny Aylo: alias John Taylor [the Water Poet].

London, printed for T. Bankes, 1642. [1642]

ON the frontispiece of this tract is a woodcut representing a wheel, as of a spinning machine, with the handle turned to the front. Upon the felly of the wheel is written, three words above and three below, "Peace, Religion, Obedience, Love, War, Sects, Disloyalty, Malice." These lines appear above and below the cut—

"Malice, Disloyalty, War and Sects aspire,  
Religion, Peace, Obedience are ith mire.

Religion, Peace, Obedience, Love, no doubt  
Though they be loe, the Wheele will turne about."

For the anagram, "Thorny Aylo," see "A full and Compleat Answer against the Writer of a Late Volume," &c., 1642, No. 333, 1642.

The text refers to the state of the kingdom and confusion of beliefs at the time it was written.

$3\frac{3}{8} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, E. 154/22.

## 338.

SQUARE-CAPS TURNED INTO ROVND-HEADS : or the Bishops Vindication, and the Brownists Conviction. Being a Dialogue between Time, and Opinion : Shewing the folly of the one, and the worthinesse of the other. By H. P. (Henry Peacham).

London, printed for I. Gyles, and G. Lindsey, 1642.

[1642]

A TRACT with a woodcut on the title-page, which represents "Opinion" seated on a stool on the right, turning a wheel, upon the upper part of which are fixed five heads of Roundheads, and on the lower, five bishops' caps; "Time," with his hour-glass overthrown, stands on the left, and rests on his scythe. Beneath is,

"Time doth Opinion call unto accompt,  
Who turnes the Bishops downe and Round-Heads mount :  
Upon Her lofty Wheele their Noddels are ;  
But Her Camelian feedeth on His aire."

The text treats of the state of religion and parties at this time, and of the benefactions of many deceased and living bishops, especially of Laud and Williams, Archbishops of Canterbury and York, then imprisoned. See "The World is Ryled," &c., 1641, No. 272, 1641.

4 × 2 $\frac{3}{8}$  in.

Brit. Mus. Library, E. 149 / 1.

## 339.

CORNU-COPIA, OR, ROOME FOR A RAM-HEAD. Wherein is described the dignity of the Ram-head above the Round-head, or Rattle-head.

London printed for John Reynolds, 1642.

[1642]

A TRACT with a woodcut on the title-page, which represents a woman trying to saw off her "Ram-head" husband's horns.

The text illustrates the title by means of a dialogue between the parties represented in the woodcut, and refers to the "old Lord Keeper," who, had he "had a good horned head he needed not to have borrowed a Finches Wings to transport his massie body over the seas, he might have staid at home and been safe, for what virtue is there in birds feathers comparable with hornes?" (See "Times Alteration," Jan. 8, 1641, No. 162, 1641.) The text also refers to "Sir John Suckling with his five score troopers;" "Times Alteration," and "The Sucklington Faction," &c., No. 268, 1641.

4 $\frac{1}{2}$  × 3 $\frac{5}{8}$  in.

Brit. Mus. Library, E. 151 / 6.

## 340.

PORTRAIT OF JOHN WILLIAMS, ARCHBISHOP OF YORK, LORD KEEPER OF THE GREAT SEAL OF ENGLAND.

R. S. exc. Amstelodami [W. Hollar.]

[1642]

THIS is the original of the portrait of the same person who is described in "Portraits,

full length, of Judge Mallet, Archbishop Williams," &c., 1642, No. 341, 1642. The prelate wears episcopal vestments, and over them the cross-belts of a soldier, with a sword hanging from one, and from the other bandoleers, a bag for priming-powder, and coils of matchcord. On his head is a morion, with a single ostrich feather. In his left hand is a matchlock gun, also its rest and burning match. By his right side, on the ground, stands an archiepiscopal mitre; on his left side, half obscured in the engraving, as if to express that the subject did not openly profess to belong to the Society to which it refers, is a Jesuit's cap. In the background is a view of Conway Castle, with Aberconway and the land on the east side of the mouth of the river. The leading features of this view are too clearly marked to be mistaken even now. This view indicates the subject of the print, and the occasion of its publication.

John Williams was born at Conway, formerly Aberconway, March 25, 1582, educated at Ruthin, and St. John's College, Cambridge. In 1611 he became chaplain to Lord Chancellor Egerton, Viscount Brackley; he was successively Dean of Salisbury and Westminster, Bishop of Lincoln, and Archbishop of York, Dec. 4, 1641; Keeper of the Great Seal, 1621. As Bishop of Lincoln, he gave great offence by answering, in "The Holy Table," Heylin's "Cole from the Altar," and further by the discovery of a letter from Lamb Osbaldeston, Master of Westminster School and Prebendary, which letter attacked Laud and the Treasurer Weston. The Bishop was fined 10,000*l.* to the King, 1000*l.* to Sir John Mounson, and committed to the Tower during the King's pleasure; his library and goods were seized and sold to pay the fine; among his papers were letters from Lamb Osbaldeston reflecting on Laud and Weston, in respect to which 5000*l.* was added to the fine the Bishop had to pay to his Majesty, and 3000*l.* for the Archbishop (Laud). Osbaldeston was fined 5000*l.* to the King, 5000*l.* to the Archbishop, deprived of his spiritual offices, ordered to stand in the pillory before his own school, have his ears nailed to it, and be imprisoned during the King's pleasure. He fled. Bishop Williams was imprisoned in the Tower until 1640, when the Long Parliament released him; he was made Archbishop of York in 1641, and sent a second time to the Tower with the Protesting Bishops, Dec. 30, 1641 (see "The Decoy Duck," Dec. 30, 1641, No. 215, 1641, "The Bishops Last Good Night," Dec. 30, 1641, No. 220, 1641). The House of Commons, Thursday, Jan. 6, 1642, took steps upon a report that "the late Bishop of Lincoln (now Archbishop of Yorke) had bespoken 500 Armes and ammunition for some attempt against the City, they then ordered that their Committee should be adjourned to set the next day at Grocers-hall (in the Poultry) as a more convenient place of safety for them" ("Diurnall Occurences," &c., 1641 [1642], E. 201/7). See also "Three Looks over Lincoln," &c. 1642, E. 131/13, and "Two Looks over Lincoln," E. 480/1.

In the verses at the end of "A Dialogve betwixt Rattle-Head and Round-Head," E. 134/19, the former says—

"Let Lawn-sleeves serve instead of Buffe,  
And for your Arms your partled ruffe,  
You may be fierce, 'tis pistoll prooffe :  
It is your dismall fate  
Come down Prelate.

"Your gown is firme and coat of male  
Your Graces person to impale,  
But that your Honour now growes stale,  
There is a new way found  
By Round-heads Round."

The archbishop fortified Conway Castle for the king, but, sometime after, Prince Rupert, having commissioned Sir J. Owen to command that place, the latter surprised the garrison. The archbishop, who had private claims on the fortress,

being unable to recover his property by appealing to the Court, raised some of the common people, and with the aid of Gen. Mytton, a Parliamentary officer, forced the gate and recovered the place, not with a view to oppose the Royal cause, but in his own right. See "The Welsh-mans Propositions," &c., "Aug. 3," 1646, No. 651, 1646. Died March 25, 1650. See "A Vindication of the late Archbishop of York," 1647, E. 388/8.

This portrait differs from the copy in respect to the background and the plume. See "Sir Thomas Lunsford," 1642, No. 342, 1642, and Parthey's "Wen. Hollar," No. 1680.

$6\frac{1}{4} \times 9\frac{1}{8}$  in.

## 341.

PORTRAITS, FULL LENGTH, STANDING, OF JUDGE MALLET,  
ARCHBISHOP WILLIAMS, AND COL. LUNSFORD. [1642]

JUDGE MALLET habited in judge's robes. Under him:—

"Come Freind, ARRAY your selfe, and never looke,  
To prosper in your Di-o-cese your Booke  
Meddle with it lesse; for you must Arme  
If you intend to keep your selfe from harme  
Vse now your power only against those  
That are the Kingdomes freinds (but yet our foes)."

Archbishop Williams replies; he is helmeted, carries a matchlock and rest, cross belt, with bandoleers, a sword over his episcopal robes; a mitre and a Jesuit cap lie on the ground. See "Portrait of John Williams," &c., 1642, No. 340, 1642, from which this was copied:—

"Oh Sr I'me ready, did you never heare,  
How forward I haue byn this many a yeare,  
T'oppose the practice dat<sup>l</sup> is now on foote  
Which plucks my Brethren up poth<sup>l</sup> pranch<sup>l</sup> & roote;  
My posture and my hart doth well agree.  
To fight, now plvd<sup>l</sup> is vp, come follow mee."

Col. Lunsford replies; he is armed with a sword and pike; in the background are scenes of violence, a burning city, &c.:

"I'll helpe to kill, to pillage, and destroy  
All the Opposers of the Prelacy:  
My Fortunes are growne small, my Freinds are less  
I'll venter therefore life to have redress  
By picking, stealing, or by cutting throates  
Although my practice crosse the kingdoms votes."

Sir Thomas Mallet fell under the displeasure of the House of Commons, and was imprisoned in the Tower, March 28, 1642, for opposition to their orders respecting the exercising of the militia. After his liberation he again offended by refusing to allow certain votes, orders, &c., to be read in the court where he was sitting as judge. For this he, while holding the assizes at Kingston in Surrey, was seized by a troop of horse, imprisoned at Westminster, and afterwards in the Tower for two years. See "The Petition of the Gentry, &c., of Kent," 1642, E. 142/10.

Archbishop Williams (see "Magna Britannia Divisa," July 23, 1637, No.

<sup>1</sup> These words are obviously introduced thus in mockery of the supposed speaker's Welsh accent.

143, 1637) appears in military costume on account of his proceedings at Conway Castle (see his portrait, No. 340, 1642, and "The Welsh-mans Propositions," &c.," "Ang. 3," 1646, No. 651, 1646).

Tho. Lunsford in early life was compelled to quit England to escape the hands of justice. At the commencement of the troubles he returned, and, having in the service of the King of France acquired a reputation for courage, was made Lieutenant of the Tower, from which office he was, after a few days, displaced by the House of Commons. He continued in the service of the king and was taken prisoner at Edgehill (see 669, f. 6 / 85); again, afterwards, at Colchester, 1648.

See Cleveland's poem, "A Zealous Discourse between the Parson of the Parish and Tabitha":—

"The first that came from Banbury  
Riding in a blue rocket  
He swore he saw, when Lunsford fell  
A child's arm in his pocket."

Again, in "Rupertismus":—

"They fear the Giblets of his train, they fear  
Even his dog, that four-legged cavalier;  
He that devours the scraps that Lunsford makes,  
Whose picture feeds upon a child in steaks."

These verses refer to the reported cannibalism of Col. Lunsford. Butler wrote:

"As bad as Bloody-Bones, or Lunsford."

("Hudibras," Part iii. c. xi. line 1112.) See "The Sence of the Oxford Iunto," March 6, 1644; 669, f. 10 / 20, wherein many of the eminent Cavaliers are satirized as describing their hopes for profit through the Civil War. Prince Rupert says, he came for plunder and a great estate; Cottington despairs, and is "ready to die like a *Thiefe*"; the Earl of Derby would do anything his wife desired;<sup>1</sup> "Sir Nicholas" would not do for Secretary;<sup>2</sup> Windbank hopes to recover his Secretaryship.

Sir John Byron succeeded Lunsford as Lieutenant of the Tower in 1641, and was followed by Sir John Coniers; he was created Lord Byron of Rochdale, and died 1652.

"And I, *Tom Lunsford* hope to be  
*Lieutenant of the Tower*  
Then I shall have the *Citizens*  
Againe within my power:  
And like tame *Slaves* I will them teach  
An iron chaine to weare;  
The *Ordinance* also shall soone reach  
As farre as *Westminster*.

"But soft there (*Tom*) quoth *Byron*,  
Thou art yet but a *Knight*;  
For murders *coole* I *Lorded* was,  
After the end o'th' fight;  
Then I may be *Lieutenant* made  
Rather than thee, I hope,  
Since I more cruell am, if not  
Prevented by a *Rope*."

See also "A True Relation of the late Thoriburly at Kingston upon Thames, on

<sup>1</sup> See note to No. 74 in "Magna Britannia Divisa," July 23, 1637, No. 143, 1637.

<sup>2</sup> The king's secretary, afterwards knighted, Sir Edward Nicholas.

Wednesday the 12th of Janua. caused by Collonell Lundsford and the rest of his company," 1642, E. 131 / 15. See, on Lunsford, "A Letter of High consequence," &c., E. 132 / 10, "A Loyall Song of the Royall Feast," &c., 669, f. 11 / 82 (this refers to Lunsford's eating children), and "Captaine Vault that Cruel Tyrant," Dec. 27, 1641, No. 212, 1641.

$11\frac{1}{8} \times 6\frac{7}{8}$  in.

Brit. Mus. Library, 669, f. 6 / 71.

## 342.

## SIR THOMAS LUNSFORD.

*R. Cooper sculpt.*

[1642]

THIS is a copy of the portrait, which is described in "Portraits, full-length, standing, of Judge Mallet, Archbishop Williams, Col. Lunsford," 1642, No. 341, 1642. It was published in Baldwyn's "Illustrations of Hudibras," 1821; again, in "Hudibras," vol. ii. 1859. This copy comprises only the figure to mid-thigh. Below the print is "Sir Thomas Lunsford. From an Unique Print in the British Museum."

This portrait was re-produced to illustrate "Hudibras," Part iii. canto ii. line 1112.

$3\frac{1}{4} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 1267. d. and 2101. e.

## 343.

THE RESOLUTION OF THE WOMEN OF LONDON TO THE PARLIAMENT. Wherein they declare their hot zeale in sending their husbands to the warres, in defence of King and Parliament, as also the proceedings of the King at York, with their full determination in maintaining this their Resolution, to the admiration of the Reader. With their desires to the Parliament that this may be printed.

Dated in MS., "Aug. 20," [1642].

[1642]

THE woodcut which is on the title-page of this tract represents a man in a civilian's dress, a broad-brimmed hat, from which rises a large pair of ram's horns, holding in his hand a mirror, and regarding his face as reflected in it. His wife stands on the left, wearing an embroidered petticoat, hat, and feathers, and saying to him, "Go to the wars." The same woodcut was used for "Rocke the Cradle John," 1642?, No. 351, 1642; and No. 1, in "Advice to Batchelors," 1642?, No. 350, 1642.

The tract satirizes the women of London and their husbands.

$4\frac{1}{2} \times 3\frac{7}{8}$  in.

Brit. Mus. Library, E. 114 / 14.

## 344.

TAIL-PIECE TO A TRACT ENTITLED "IGNATIVS HIS PROPHECIE CONCERNING THESE TIMES" 1642.

London, Printed for John Greensmith, 1642.

[1642]

THIS woodcut was used for "The Ghost of Sr John Presbjter," "Aug. 11," 1647, No. 692, 1647; and for "Colonel Rainsborowes Ghost," Oct. 27, 1648,

No. 721, 1648; "The Last Advice of William Lavd," &c., Jan. 10, 1645, No. 417, 1645; "The Qvakers Fiery Beacon," "June 24," 1655, No. 888, 1655, and "Immortality in Mortality Magnifi'd," "Feb. 19," 1647, No. 672, 1647.

The text of this pamphlet refers to the troubles of the times, and speaks of Prince Henry, son of James the First, as "Prince Henry the 9." For "Ignativs Loyala his Prophecies," see E. 146/13.

$2\frac{3}{8} \times 3\frac{1}{2}$  in.

Brit. Mus. Library, E. 132/23.

### 345.

THE IUST REWARD OF REBELS, or The Life and Death of Iack Straw, and Wat Tyler, who for their Rebellion and disobedience to their King and Country, were suddenly slaine, and all their tumultuous Rout overcome and put to flight. Whereunto is added the Ghost of Iack Straw, as he lately appeared to the Rebels in Ireland, wishing them to forebears and repent of their Divellish and inhumane Actions against their lawfull King and Country.

*Printed at London for F. Couls, I. Wright, T. Banks, and T. Bates.* 1642.

[1642]

ON the title-page of this tract is a woodcut, representing four ghosts, wrapped in winding-sheets and carrying torches, and a skeleton, standing near a man in the costume of the sixteenth century, who is terrified by the appearing of the ghosts and skeleton.

The text of this tract gives an admonitory account of the rising of the people under Wat Tyler, and comprises a woodcut of the murder of that leader. It concludes with a set of verses threatening the "Irish Rebels."

$4\frac{1}{2} \times 3\frac{1}{2}$  in.

Brit. Mus. Library, E. 136/1.

### 346.

THE WELCHMANS LAST PETITION AND PROTESTATION: desiring that speedy aide might bee sent her against her home-bred enemies, as her shall declare and shew to be in her following Petition. Whereunto is added the Protestation of Thomas, ap Shinkin, ap Morgan, &c.

*Printed at London for F. Couls, T. Bates, I. Wright, T. Banks,* 1642. [1642]

A TRACT with a woodcut on the title-page, which represents a Welshman walking to our right, carrying a staff, which has a round head and a spike at the lower end, in his hand; he has a round cap, with lappels at the cheeks, on his head; a sword, hilted with an eagle's head, hangs at his left hip.

The petition states the Welshman's wishes, and something of his mode of living—how he was plagued by an enemy which "undermines and diggs Holds and holes within her best and greatest Cheeses; which her to send up to Dr. Roon" (see "A Letter from Rhoan in France," June 28, 1641, No. 205, 1641) "for a bribe or token, her had not best say Bribe," &c.

$2\frac{3}{8} \times 4$  in.

Brit. Mus. Library, E. 136/18.

## 347.

THE BIRTH, LIFE, DEATH, WIL, AND EPITAPH, OF IACK  
PUFFE, GENTLEMAN.*London, Printed for T. P. 1642.*

[1642]

A TRACT with a woodcut on the title-page, representing a boy blowing a bubble. The text, which is in verse, satirizes a swaggerer, and begins:—

“The people shun the wall, loe here he comes,  
With fierce aspect, the vulgar before runs,  
To see his stradling gate, his hat advanc'd,  
His down cast eye, upon his boots are glancet  
Who huggs himselfe he's view'd soc strangely fine  
But one cryes ther's a changeling of the time,  
A mooncalfe; that doth change so of his shape,  
In cloaths, as doth the Moone her bulke abate.”

The verses conelude with “His Epitaph.”

“Here lies *Iack Puffe*, wrapt up in his skin,  
For want of a shirt he lyeth thus thin,  
Who like cut grasse, did live but a day,  
The sunshine of beauty soone burnt him to hay.  
His bladder of life, by Death being prick't  
The bladder shrinkes up, Puffe out soone then skip't :  
The great misse of winde might soone cause his death,  
For how can a puffe be aught without breath :  
But where he is gone, I hardly can tell,  
Vnlesse he doth with *Boreas* dwell,  
That as in his life, so after his death,  
He might keepe a storming here still upon Earth.”

2 × 4 in.

Brit. Mus. Library, E. 150/1.

## 348.

NEWES FROM AVERNVS. Being Certaine Propositions and Promises made By Don Belzebub (alias Pluto) Emperor of Gehynon, King of Sheol, Tophet and Avernus, Prince of Phlegiton, Styx, and Acheron, Duke of Aetna, Stumbello, and Mongebello, &c. To his sable Courtiers, inviting (and exciting them) by ample rewards to the propagation and increase of his Diabolical Empire. Taken notice of by Mark Parinier.

*London, Printed by John Hammond, 1642.*

[1642]

A woodcut supplies a frontispiece to this tract and represents the Devil sitting on a throne, and saying to five imps who stand before him, “*What are you?*” they reply, “*All thy Servants.*” Below is printed the following:—

“A Lanthorn and Candle light, to see this darke (and black) Emblem by.

“See Reader by this figure what thou art,  
And let thy inward thoughts dictate to thee,



Whether this hellish Chair be not thy heart,  
 Where *Pluto* sits (and rules) if so it bee,  
 (For Heavens love) take this advice of mee,  
 Arme thee with grace; throw Satan out o'th Chayre,  
 Put *Christ* in's place, who quells the Prince o'th Ayre."

The text of this tract refers to monopolists, patentees, and the social vices and abuses of the time.

$4\frac{7}{8} \times 3\frac{5}{8}$  in.

Brit. Mus. Library, E. 148/9.

### 349.

A THREE-FOLD DISCOURSE BETWEENE THREE NEIGHBOURS  
 ALDGATE, BISHOPGATE, AND JOHN HEYDEN THE LATE  
 COBLER OF HOUNSDITCH, A PROFESSED BROWNIST.  
 Whereunto is added a true Relation (by way of Dittie) of a  
 lamentable Fire which happened at Oxford two nights  
 before Christ-tide last, in a religious brothers shop knowne  
 by the name of Iohn of All-Trades.

*London, Printed for F. Cowles, T. Bates, and I. Wright, MDCXLII. [1642]*

ON the title of this tract is a woodcut, representing a street, with a building on the left, which has a large arched door, and is surmounted by a cupola. At the door a man is mixing mortar with a spade, and a second man, who is mounted on a ladder, is plastering the front of the building; a third man carries mortar to the second. Four houses, with their gables towards the street, showing smoke issuing from the chimneys, occupy the greater portion of the right-hand side of the woodcut. Between these, in the street, appear an old man, a person in a cloak, and a child who carries a stick.

The text contains references to the Protesting Bishops, "*Burwel's* Bable, where Mr. *Geffreson* sells the excellent Ale and Cakes," "Walker the Ironmonger" (see "Taylors Physicke has purged the Divel," 1641, No. 250, 1641); to the assembling of the Brownists at St. John's Wood, "an obscure place;" to "Brown" (see "The Brownists Conventicle," 1641, No. 246, 1641), that his recantation states that he was a member of the family of the Brownes of Tolthorpe, and related to the Lord Treasurer Cecil, learned, and a good luteist; also to "honest Mr. Sacchar of Buttols" (St. Botolph's, Bishopsgate, London).

$3\frac{1}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 145/3.

### 350.

ADVICE TO BATCHELORS, or, The Married Mans Lamentation.

"Take heed you that married are,  
 how you do make your choice;  
 But if a good Wife you do find,  
 'twill make your heart rejoyce."

Tune of, Hey Boys up go we; Busic Fame; Martellus;  
 or, Jenny Gin.

*Printed for J. Deacon, at the Angel in Guiltspur-street, without Newgate.*

[1642?]

A BROADSIDE, with three woodcuts. No. 1, that which was used for "The Resolv-

tion Of the Women of London," &c. 1642, No. 343, 1642; "Rocke the Cradle John," &c. 1642?, No. 351, 1642. The mirror which originally appeared in the hand of the husband has been removed, likewise the speech ("Go to the wars") of the wife. The block, when used for "Advice to Batchelors," being very much worm-eaten, had probably lain out of use during the Protectorate, and was employed again long after the original date. For convenience of reference, it is classed here with the first instance of its employment. No. 2, shows a man standing, as if speaking or singing, holding a stick in his right hand, and in front view; he wears a short cloak, long hair, a broad collar, &c. The block from which this impression was taken was much worm-eaten. No. 3, shows a lady standing, with a fan raised in her right hand, her left hanging by her side; she appears to be singing. The background is a landscape of mountains and trees.

The text of the ballad which is printed below these woodcuts contains the lamentations of a hen-pecked husband.

1.— $4\frac{3}{8} \times 3\frac{3}{8}$  in.

2.— $2 \times 2\frac{1}{2}$  in.

3.— $1\frac{3}{4} \times 2\frac{3}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
suppl. vol. p. 7.

## 351.

## ROCKE THE CRADLE JOHN : ETC.

Printed at London, for E. B.

[1642?]

A BROADSIDE, with the same woodcut as that which was used for "The Resolytion Of the Women of London," &c. 1642, No. 343, 1642, and as No. 1 in "Advice to Batchelors," 1642?, No. 350, 1642. A man, who has rami's horns projecting through and above the brim of his hat, stands in front view, holding in his left hand a mirror, to which he points with his right hand; his wife, who wears a broad-brimmed hat with a feather, wide collar, an embroidered petticoat and apron, shakes a stick at him.

Below is a ballad, in two columns, beginning,—

"There was a country Gallant  
That wasted had his talent," &c.

A ballad with the above title is still (1870) in vogue.

$4\frac{1}{2} \times 3\frac{7}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
vol. iii. p. 176.

## 352.

A LOOKING-GLASS FOR A CHRISTIAN FAMILY: or a Warning  
for all People to serve God. [1642?]

A BROADSIDE, with four woodcuts. No. 1, at the top and on our left, represents the Devil with horns, long ears and tail, having his arms raised and legs wide apart; with his profile turned to the right; following the gentleman who is represented in (2) the second woodcut, who says, "My Gold is God." This gentleman wears the costume of the middle of the seventeenth century, walks to our right, is in profile, and has his left arm advanced. No. 3 represents, in four parts, as from separate blocks, (a) a skeleton in a grave, (b) a woman holding a fan, (c) a warrior in Roman costume, with a sword and shield, (d) a woman walking towards our right. No. 4 is in two parts, and represents (a) three females crowned with

foliage, demi-figures issuing from clouds, (b) a naked woman crowned with foliage and placed between Death in armour and a soldier in complete armour.

The first of these woodcuts was used for the title-page of "Grand Plvtoes Remonstrance," &c. 1642, No. 326, 1642; as No. 1, in "A Warning to all lewd Livers," &c. 1642?, No. 353, 1642; No. 1 in "Strange and true News from Westmorland, 1642?, No. 354, 1642, and No. 3 in "A Strange Banquet," &c. 1642?, No. 355, 1642. The second woodcut appeared again as No. 2 in "The Noble Prodigal," 1660?, No. 988, 1660.

Below the woodcuts are two columns of verse, beginning,—

"All you that fear the Lord that rules the sky," &c.

- |  |  |
|--|--|
| 1.— $2\frac{1}{8} \times 2\frac{5}{8}$ in. | Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"<br>vol. ii. p. 283. |
| 2.— $2\frac{3}{8} \times 3\frac{1}{8}$ in. |  |
| 3.— $2\frac{5}{8} \times 2\frac{1}{8}$ in. |  |
| 4.— $3\frac{1}{4} \times 2\frac{7}{8}$ in. |  |

## 353.

## A WARNING TO ALL LEWD LIVERS, ETC.

[1642?]

A BROADSIDE, with three woodcuts. No. 1, the same as that which was used on the title-page of "Grand Plvtoes Remonstrance," &c., 1642, No. 326, 1642; as No. 3 in "A Strange Banquet," &c., 1642?, No. 355, 1642; No. 1 in "A Looking-Glass for a Christian Family," &c., 1642?, No. 352, 1642, and as No. 1, in "Strange and true News from Westmoreland," 1642?, No. 354, 1642. It represents the devil, with horns, &c. No. 2, a gentleman, standing, in full face. No. 3, a lady, in profile, holding a fan and turned to our left.

This ballad is printed on the back of another, being "The Second Part, to the same Tune" of "Two strings to a Bow," &c., the publication line of which is "London, Printed for Charles Tym, on London-bridge." Another copy of the ballad is C. 20. f. "Roxburghe Ballads," vol. i. p. 442.

- |                                 |   |
|---------------------------------|---|
| 1.— $2\frac{1}{4} \times 3$ in. | Brit. Mus. Library, C. 20. f. "Roxburghe Ballads," vol.<br>iii. p. 263, and 643, m. 10. "Bagford Ballads,"<br>vol. ii. p. 52. |
| 2.— $2 \times 3\frac{1}{8}$ in. |   |
| 3.— $2 \times 3\frac{1}{8}$ in. |   |

## 354.

## STRANGE AND TRUE NEWS FROM WESTMORELAND, ETC.

Printed for J. Clarke, M. Thackery, and T. Passinger.

[1642?]

A BROADSIDE, with two woodcuts. No. 1, the same as that which was used on the title-page of "Grand Plvtoes Remonstrance," &c., 1642, No. 326, 1642; and as No. 3 in "A Strange Banquet," &c., 1642?, No. 355, 1642; No. 1, in "A Looking-Glass for a Christian Family," &c., 1642?, No. 352, 1642, and as No. 1 in "A Warning to all lewd Livers," &c., 1642?, No. 353, 1642.

No. 2 has been cut down to admit its being used for the broadside; it appears to represent a woman in the act of stabbing a man in the breast; the doorway of a house is behind the man.

The ballad which is printed below these woodcuts describes a murder and the appearance of a "Stranger or Angel," who judged the murderer: "also how Satan did break the mans neck that did forswear himself." Upon this the "Angel" commanded Satan to disappear without hurting any one else, and a

sweet sound of music was heard. The truth of this story is attested by the names of "the chiefest men of the parish."

1.— $2\frac{1}{4} \times 2\frac{5}{8}$  in.

Brit. Mus. Library, 643, m. 10. "Bagford Ballads,"  
vol. ii. p. 54.

2.— $3\frac{1}{4} \times 2\frac{5}{8}$  in.

## 355.

A STRANGE BANQUET, or, The Divels Entertainment by Cook Laurell at the Peak in Devonshire, with a true Relation of the several dishes. The tune is, Cook Laurell.

Printed for W. Gil—

[1642?]

THIS broadside comprises three woodcuts. No. 1, on our left, represents a table set for a feast, with men seated on benches, which are placed on three of its sides. No. 2, a man in a broad-brimmed hat and long gown, walking towards our right, and holding a scroll in his left hand. No. 3 was used for the title-page of "Grand Plytoes Remonstrance," &c., 1642, No. 326, 1642, as No. 1 in "A Looking-Glass for a Christian Family," &c., 1642?, No. 352, 1642; No. 1 in "A Warning to all lewd Livers," &c., 1642?, No. 353, 1642, and as No. 1 in "Strange and true News from Westmoreland, 1642?, No. 354, 1642. It represents the Devil with horns, long ears and a tail, having his arms raised and legs wide apart, and profile turned to our right.

Below is the ballad in four columns, beginning thus:—

"Cook Laurel would have the Divel his guest  
And bid him whom to the Peak to Dinner,  
Where Fiend had never such a feast  
Prepar'd at the charge of a sinner.

With a hey down down a down down," &c.

1.— $4\frac{1}{2} \times 2\frac{1}{2}$  in.

Brit. Mus. Library, C. 20. f. "Poetical  
Broadsides," p. 217.

2.— $1\frac{7}{8} \times 2\frac{1}{4}$  in.

3.— $2\frac{1}{4} \times 2\frac{1}{4}$  in.

## 356.

TWENTY LOOKES OVER ALL THE ROVND-HEADS THAT EVER LIVED IN THE WORLD.

In MS. "Jan. 19: 1642."

["Jan. 19," 1643]

ON the title-page of this tract is an oval woodcut, containing the head of a man in full face, and having his breast wrapped in a loose cloth, which is fastened on the left shoulder: to one side is "Time," on the other, "Superstition;" below "Reformation."

The text refers to twenty varieties of "Roundheads," from "Heathenish Round-heads" to "Round-heads of the Time."

$2\frac{3}{8} \times 2\frac{3}{8}$  in.

Brit. Mus. Library, C. 21. b. / 23 F. 85 / 23.

## 357.

LOVE ONE ANOTHER : A Tvb Lectvre preached at Watford in Hartfordshire at a Conventicle on the 25. of December last, being Christmas day, by John Alexander, a Joyner.

*Printed in the yeare of private instructing.* In MS. "Jan : 23, 1642" [1643].  
["Jan. 23," 1643].

ON the title-page of this tract is a woodcut, which was used, with alterations, for "A Nest of Serpents Discovered," No. 248, 1641; "A Sermon Preached," &c., "March 4," 1643, No. 363, 1643; and "The Ranters Religion," "Dec. 11," 1650, No. 781, 1650. "*Love one another*" proceeds from the mouth of the person who approaches the holder of the scourge. The volume on the ground behind the table has been removed.

The text of this tract consists of part of a sermon which was alleged to have been preached at Watford, as above, and interrupted by Captain Bird and Eeles, his Quartermaster, Lieut. Rock, and others, "from whom he received such usage as his doctrine did deserve, for which the said officers were commended by the Parliament."

The sermon contains references to Wren, Bishop of Ely, "Fish the Proctor," &c.

$3\frac{3}{8} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, C. 21. b. / 38 (E. 85 / 38).

## 358.

THE GAME AT CHESSE. A metaphoricall discourse shewing the present estate of this Kingdome. The Kings, the Queenes, the Bishops, the Knights, the Rooks, the Pawns. The Knights signifie the high Court of Parliament; The Rookes, the Cavaleers.

*London, Printed for Thomas Iohnson, Febr. 2, Anno Dom. 1643.* In MS.  
"1642." ["Feb. 2," 1643]

ON the title-page of this tract is a woodcut, which represents a gentleman and a Cavalier seated at a table, playing at chess, with a bishop and a priest standing by.

The text treats of the then present state of the kingdom, symbolically describing, as with the moves of a game at chess, the proceedings of the Parliamentary and Royal parties.

$4\frac{1}{8} \times 2\frac{3}{8}$  in.

Brit. Mus. Library, E. 88 / 2.

## 359.

WONDERS FORETOLD, By her crete Prophet of Wales, which shall certainly happen in this present yeare, 1643, by strange fires, and crete waters, by spirits and Tivills, appearing in many places of tis Kingdome, especially in and about te

City of London and Westminster. And the effects tat will ensue tereof. [“Feb. 3,” 1643]

*London, Printed with her free consent and leave, to be published and sold by her deare Pretron of England, with all her ploud and heart. Anno Dom. 1643. In MS. “feb. 3d, 1642.”*

ON the title-page of this tract are two woodcuts: 1 represents, in the centre, a man and woman joining hands beneath the sun; in the upper corner, on our left, a man sitting at a table, in a melancholy attitude; in the upper corner, on our right, a human head, the face grimacing, and a man turning from it, as if dismayed. In the lower corner, on our left, a man turns away from a fire which burns on a tripod standing on the ground. In the lower corner, on our right, a man stands under a dark cloud, blowing a horn. This cut was likewise used for “The Cavaliers Bible,” “Aug. 7,” 1644, No. 400, 1644, and “The Welchmens Lamentation,” May 6, 1643, No. 372, 1643. 2, evidently, a much older work than its companion here, represents the Virgin and Child appearing to St. John while he was writing (? the Revelation) near some trees.

The text contains “Wonders foretold by her Welch Prophet,” a satirical imitation of books of prophecies, and is very rich in illustrations of manners of the period in London.

- 1.— $3\frac{3}{8} \times 3\frac{1}{8}$  in.  
2.— $2\frac{1}{4} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 245. 34.

### 360.

A PERFECT TIURNALL: OR WELCH POST. With her creat packet of Letter, for her to carry into her Countrey of Whales, touching her pretren proceeding, and war in England. From Saturday the 4. of Feb. to Saturday the 11.

*London, printed for her Welch Post to carry to her Countrymen in Whales, 1643. In MS. “feb. 11, 1642” [1643].* [“Feb. 11,” 1643]

ON the title-page of this tract is a woodcut, representing a king (Charles I.) seated on his throne, and under a tent, with his sword and mace-bearers standing on either hand; a herald is on the right, and a nobleman (?) on the left. Two men kneel in front; outside the tent appears the grass of a field, and a skull and cross-bones lying upon it.

The text, in the so-called Welsh-English language, professes to give an account of circumstances at the time.

This woodcut was also used for the tracts styled, “Two Letters sent by Mr. Richard Osburn,” &c., June 20, 1648, No. 713, 1648; “A Declaration Delivered into the House of Lords,” &c., July 3, 1648, No. 714, 1648; “A Message from the Isle of Wight,” Nov. 25, 1648, No. 723, 1648; “The Kings Majesties Speech, Sept. 20, 1648, No. 717, 1648; “The Commissioners last Desires to the King,” Oct. 9, 1648, No. 718, 1648; “The Prophecy of the White King Explained,” “Jan. 26,” 1649, No. 735, 1649, and No. 3 in “Religion made a Cloak for Villany,” 1680?, No. 1199, 1680.

- $2\frac{3}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 89 / 10.

## 361.

AN EXACT DESCRIPTION OF PRINCE RUPERTS MALIGNANT SHE-MONKEY, A GREAT DELINQUENT: Having approved her selfe a better servant, then his white Dog called Boy. Laid open in three particulars: 1. What she is in her owne shape. 2. What she doth figuratively signifie. 3. Her malignants tricks and qualities.

*Printed for E. Johnson, 1643. In MS. "feb. 25." ["Feb. 25," 1643]*

ON the title-page to this tract is a woodcut, representing a she-monkey in a woman's cap and skirt, walking towards our left, and holding up her right hand, while her left rests upon the hilt of a sword, which is slung over her shoulder.

The text of this tract satirizes Prince Rupert and his vices. It concludes with verses, which begin—

"Prince Ruperts Monkey is a toy,  
That doth exceed his dog call'd Boy.  
Which through dogged folly,  
Both barks and bites  
But this delights,  
The Prince when's melancholy," &c.

See "The Parliaments Vnspotted-Bitch," "March 8," 1643, No. 364, 1643, and "The Humerous Tricks and Conceits, &c.," "March 15," 1643, No. 365, 1643.

For the dog, see "The Bloody Prince," "April 3," 1643, No. 367, 1643, "Ruperts Sumpter," July 2 and 3, 1644, "A Dogs Elegy," &c., same date, Nos. 394, and 395, 1644; "Portraits, full length, standing, of Judge Mallet," &c., 1642, No. 341, 1642; "The Welch Embassadour," "April 13," 1643, No. 368, 1643; "The Welch Embassadour," 1649, No. 758, 1649; and "The Braggadocia Souldier," Aug. 6, 1647, No. 690, 1647. This was the dog referred to in Cleveland's famous poem, "Rupertismus:"—

"They fear the Giblets of his train, they fear  
Even his dog, that fowr-legg'd Cavaleer;  
He that devowres the scraps that Lunsford makes,  
Whose picture feeds upon a child in steaks."

2 × 3 $\frac{1}{4}$  in.

Brit. Mus. Library, E. 90/25.

## 362.

THE WELCH PLUNDERER, Or Her sore lamentation and perplexity hearing of P. Roberts pillaging and plundering in Glocestershire, and fearing his approach unto Wales, her is resolved to prevent her comming by a cunning Stratagem, before her shall surprise it.

*Printed for E. Johnson, 1643. In MS. "1642, March 1."*

[*"March 1," 1643]*

ON the title-page of this tract is the same woodcut as that which appears as "Captaine Vaul that Cruel Tyrant," Dec. 27, 1641, No. 212, 1641. It represents a scowling and fully armed soldier, and appears often in the pamphlets and

broad-sides of this time. See the references which are given with "Captain Vaul," &c.

The text is written in the so-called Welsh-English language, and refers to the circumstances of the civil war. This and other pamphlets of the date appear to have been inspired by the conduct of the Welsh contingent under Lord Herbert, son of the Marquis of Worcester, who, raising 2,000 men in the Principality, besieged Gloucester, was surprised by Sir W. Waller, and defeated with a loss of 500 slain and 1,000 prisoners, March 23, 1643. In 1644, Feb. 5, Prince Rupert was appointed President of Wales.

$2\frac{3}{8} \times 3\frac{7}{8}$  in.

Brit. Mus. Library, E. 91 / 16.

### 363.

A SERMON PREACHED THE LAST FAST DAY IN LEADEN-HALL STREET, in the house of one Padmore, a Cheesemonger, by one of the zealous brethren, being a Shoemaker, to the fraternity and holy Sisters assembled together in a chamber, &c.

*Printed in the Yeare of private instructing for John Lovel, 1643. In MS.*

"March 4, 1642."

["March 4," 1643]

On the title-page of this tract is the same woodcut as that which was used for "A Nest of Serpents Discovered," 1641, No. 248, 1641; "Love one another," "Jan. 23," 1643, No. 357, 1643, and, with alterations, "The Ranters Religion," "Dec. 11," 1650, No. 781, 1650. In this woodcut the words "What? Shall we doo," issue from the mouth of the person who turns towards the holder of the scourge.

The text refers to "Good man Brightman" (author of "The Revelation of the Revelations"), and the preachers of the time. See "These Tradesmen," &c., "April 26," 1647, No. 678, 1647. "What shall we do?" is the text of the sermon said to have been preached as above.

$3\frac{5}{8} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, E. 91 / 32.

### 364.

THE PARLIAMENTS VNSPOTTED-BITCH: IN ANSWER TO PRINCE ROBERTS DOG CALLED BOY, AND HIS MALIGNANT SHE-MONKEY.

*London, Printed for R. Iackson, 1643. In MS., "March 8, 1642."*

["March 8," 1643]

On the title-page of this tract is a woodcut, which represents a bitch walking towards the right.

See "An exact description of Prince Ruperts Malignant She-Monkey," &c., "Feb. 25," 1643, No. 361, 1643; also, "The Humerous Tricks and Conceits," &c., "March 15," 1643, No. 365, 1643, and the verses quoted under the former heading.

The text refers to Prince Rupert's "White Dog," and his monkey, to Lord Say (Say and Sele), &c. See "The Bloody Prince," "April 3," 1643, No. 367, 1643.

$3\frac{5}{8} \times 2\frac{3}{4}$  in.

Brit. Mus. Library, E. 92/13.



## 365.

THE HUMEROUS TRICKS AND CONCEITS OF PRINCE ROBERTS MALIGNANT SHE-MONKEY, DISCOVERED TO THE WORLD BEFORE HER MARRIAGE. Also the manner of her marriage to a Cavaleer and how within three dayes space, she called him Cuckold to his face.

London, printed for T. Cornish. In MS. "March 15," 1642.

[ "March 15," 1643 ]

ON the title-page of this tract is a woodcut, which represents the "She-Monkey" standing, smoking a pipe, and holding the hand of a Cavalier, to whom she says, "Out Cuckold."

See "The Parliaments Vnspotted-Bitch," "March 8," 1643, No. 364, 1643; and "An exact description of Prince Ruperts Malignant She-Monkey," "Feb. 25," 1643, No. 361, 1643.

The text refers to and describes the conduct of the so-called monkey, her youth, marriage, infidelity, and conduct with regard to her husband.

4 × 3 $\frac{5}{8}$  in.

Brit. Mus. Library, E. 93/9.

## 366.

SOBER SADNES : OR HISTORICALL OBSERVATIONS UPON THE PROCEEDINGS, PRETENCES, & DESIGNS OF A PREVAILING PARTY IN BOTH HOUSES OF PARLIAMENT, &c.

Printed for W. Webb, Book-seller, neer Queens Colledge, (Oxford) M.DC.XLIII.

In MS. "April 3."

[ "April 3," 1643 ]

By way of frontispiece to this tract the same woodcut is placed which, with another, served on the broadside styled, "The Bishops Last Good Night," Dec. 30, 1641, No. 220, 1641; and singly, on "Seven Arguments plainly proving that Papists," &c., No. 234, 1641, and for "Newes from Rome," &c., No. 243, 1641.

The text of this tract contains curious references to persons of political and social repute, and other matters at the time of its publication. Among these are named, "Master Griffith," the Earl of Essex, Sir John Hotham, Lord Say, Lord Brook, Prince Rupert, the King, the Prince; the case of the ship "*Saucta Clara*," that of Langherne and Vivian; the Church of St. Andrew, Holborn; Brentford, Guildford Hospital, Londonderry, Lord Mayor Pennington, Hampden, Dr. Leighton, Dillingham, Devenish, Pigot, Corbet, Dr. Burgess, Dr. Downing, Mr. Calamy, Bishop Wren, Mr. Harding, Mr. Bridge, of Norwich, Goodwin, of St. Matthew's, Coleman Street, John Sedgewicke, of London Wall, Mr. Evans, Mr. Marshall, Goodricke, of Little Houghton, Sir E. Barkeham, "Master Stroude," "Theodor Graves, of Great Linford, Bucks," George Horisford, of Stutsbury, Dr. Wincep, Dr. Brayes, "Master Henry Trewman," Tho. Caril, of Slindon, John Dixon, of Glenfold, and other pluralists; also to a considerable number of their contemporaries.

4 $\frac{1}{2}$  × 3 in.

Brit. Mus. Library, E. 94/28.

## 367.

THE BLOODY PRINCE, OR A DECLARATION OF THE MOST  
CRUELL PRACTICES OF PRINCE RUPERT AND THE REST OF  
THE CAVALIERS, IN FIGHTING AGAINST GOD AND THE  
TRUE MEMBERS OF HIS CHURCH. By I. W.

London, Printed MDCXLIII. In MS. "April 22." ["April 3," 1643]

THE frontispiece to this tract represents an equestrian figure, whole length, of Prince Rupert, in armour, with a plumed morion on his head, holding a battle-axe in his right hand, and with his left discharging a carbine. On the ground, by the side of his horse, trots his dog "Boy" (see "An Exact Description," &c., "Feb. 25," 1643, No. 361, 1643, which comprises other references), cropped and shaved like a French poodle; behind, in allusion to the atrocities and plundering of the Prince, is "*Dauventuy*,"—a church with houses clustered about it; and on the other side of his Highness's figure, "*Brimidgham*," or Birmingham, curiously represented, as that town really stands, upon a hill, with a zig-zag path leading up to it. This town is in flames, as to which see "A True Relation of Prince Ryperts Barbarous Cruelty against the Towne of Brumingham. On Monday Apr. 3, 1643," &c., April 12. 1643, E. 96/9; and "Prince Ryperts Burning love to England, Discovered in Birminghams Flames," &c., 1643, E. 100/8; "A true Copy of a Welch Sermon Preached Before Prince Mavrice in Wales upon his departure thence, by Shon ap Owen, Priest," 1643, E. 100/3; "A true Copy of the Welch Sermon preached before the two Princes, Prince Rupert and Prince Mawrice at Dover, a little before they embarked themselves with what they had plundered in England and Wales; to passe beyond the Seas," "Sept. 7," 1646, E. 353/13.

Beneath the woodcut is, "The most Illustrious and High borne Prince Rupert, Prince Elector, Second Son of Frederick King of Bohemia, Generall of the Horse of His Majesties Army, Knight of the Noble Order of the Garter."

The tract, which is dedicated "To the Bloody Prince, the Prince Rupert, and all the bloody Prelates and Cavaliers, now in a posture of War against God and all good men," consists of a sermon upon a text from Psalm lii. 1 and 5, and refers to the blood-guiltiness of the Cavaliers and to the "wicked King who commands a wicked worke, and as wicked a servant obeyes him." See another satirical tract, styled "Rupert's Potion," 1645, E. 305/17.

4 $\frac{3}{8}$  × 4 $\frac{1}{2}$  in.

Brit. Mus. Library, E. 99/14.

## 368.

THE WELCH EMBASSADOUR, OR THE HAPPY NEWES HIS WOR-  
SHIP HATH BROUGHT TO LONDON. Together with her  
thirteene Articles of acreevements, which her propounds to all  
her Cousens in her Countries and her Cities to consider of.

Printed for I. Vnderwood, 1643. In MS. "April 13." ["April 13," 1643]

ON the title-page of this tract is a woodcut, which represents a party of Welsh soldiers marching towards our right, the foremost saying, "*Follow your Ambassador*;" a "*Cookow*," like an owl, flies before them, and in the distance to the right is a city. The same woodcut was used for "The countrymans lamentation," 1643?, No. 384, 1643.

The text refers to Prince Rupert and his "White Tog," ("Boy," see "An Exact Description," &c., "Feb. 25," 1643, No. 361, 1643); the "Cuckows," "Prince Griffith,"<sup>1</sup> "her wicked herb of Rebeccas" (?); the vices of the time, &c. At the end is "The Embassadors Message described, to the tune of the merry Pedler." See the last paragraph of "The Welch Plunderer," "March 1," 1643, No. 362, 1643, and "The Welch Embassadour" "May 7," 1649, No. 758, 1649.

$5\frac{3}{8} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, E. 96 / 16.

### 369.

#### THE REFORMADO, PRECISELY CHARACTERIZED BY A TRANSFORMED CHURCH-WARDEN, AT A VESTRY, LONDON.

Publication line cut off. In MS. still distinguishable is "*Aprill*."

[ "*April*" 1643 ]

ON the title-page of this tract is a circular print, representing the world supported upon, or crushing the body of a scorpion; a landscape background, with a river, and a lighted beacon on a tower on our left. Round the print is the motto, "*Hodie sic vertitur orbis*," and above,

"The Motion of the World this day  
Is mov'd the quite contrary way."

Below,—

" ——— Mutant quadrata rotundis."

And lower,—

"Doe thou, these forward Motions Lord, restraints;  
And set the World in her due course againe."

The text contains a great number of references to men and circumstances of the time in question; among them to Dr. Duck, "Zacharie the Cooper," Celestial Almanack makers, the destruction of Church decorations, the sectarian preachers, as in "These Trades-men," &c., April 26, 1647, No. 678, 1647, especially to Samuel How, see "The Brownists Conventicle," No. 246, 1641, who is mentioned as having a "*Monument in Finzbury*," which probably stands for Hoxton (see the note to "The Brownists Conventicle").

Circle  $3\frac{3}{4}$  in.

Brit. Mus. Library, C. 21. b. 3 (formerly E. 95 / 3).

<sup>1</sup> "Prince Griffith," who is often named in these tracts, was properly Mr. Griffith, see about him, "Sober Sadness," April 3, 1643, No. 366, 1643. He was taken prisoner and confined in Newgate. "*Mercurius Civicus*," No. 106, 1645, E. 286 / 28, states as follows: "Munday last about eleven o'clock at night, Prince Griffith (vulgarly knowne by that title) having surreptitiously gotten the key of the presse-yard in Newgate, where hee lay, which he accomplished in the absense of the Keeper, assisted by one Lydia Taylor who lodged neere him, escaped with the said maid, looking the door after him, and is not yet heard of. Sure the All-seeing God will not let him goe long undiscovered nor unpunished, who hath perpetrated so many rapes and villanies." June 2, 1645. He was thus described in "*Mercurius Veridicus*, No. 8, 1645, E. 286 / 32: "Tuesday, June the 3d. Mr. Griffin (commonly called Prince Griffin) got out of Newgate, with the helpe of a false key, he took with him a female companion, and the next day he was taken again in a very mean house in Covent Garden." "The true Informer," No. 7, June 7, 1645, 286 / 33, also notices this escape and re-capture.

## 370.

THE DOWNE-FALL OF DAGON, OR THE TAKING DOWNE OF  
CHEAP-SIDE CROSSE THIS SECOND OF MAY, 1643, &c.

Printed for Thomas Wilson, 1643. In MS. "May 3." [May 2, 1643]

On the title-page of this tract is the same woodcut which served for "The dolefull Lamentation of Cheap-side Crosse," Jan. 24, 1642, No. 302, 1642, and "An Answer to the Lamentation of Cheap-side Crosse," Jan. 24, 1642, No. 303, 1642.

The text gives a brief history of the Cross in Cheapside, London; how it was built by King Edward (*i. e.* by the executors of Queen Eleanor) to the memory of his queen; repaired in 1441: "sixe thousand pounde was given to my new erecting;" gilded many times; well esteemed in the days of Queen Elizabeth; "beautified" in those of King James at his coming into England, and again at the accession of Charles I.; called "the Citie Idoll;" spat at by the Brownists; abhorred by Familists, and Anabaptists. Next comes, "Iespar Crosse *his last Will*;" next, "*Cheap-side Crosse his Epitaph*," in verse; finally, "The reason why Cheap-side Crosse was pulled downe."

$3\frac{5}{8} \times 4\frac{7}{8}$  in.

Brit. Mus. Library, E. 100 / 21, and 101, h. 43.

## 371.

THE COPY OF THE PETITION PRESENTED TO THE HONOURABLE  
HOUSES OF PARLIAMENT, BY THE LORD ARCH-  
BISHOP OF CANTERBURY, &c. Wherein the said Arch-  
Bishop desires that he may not be transported beyond the  
Seas into New England with Master Peters, in regard of  
his extraordinary age and weakenesse.

London printed for Io. Smith, neare the new exchange, 1642. In MS. "May 6th." [“May 6,” 1643]

On the title-page of this tract is the same woodcut as that which was used for "Rome for Canterbury," &c., March 1, 1641, No. 178, 1641. The names of the cities are omitted.

The Petition is in form, and subscribed "From the Tower, this 6th of May, 1643."

$4\frac{3}{8} \times 2\frac{7}{8}$  in.

Brit. Mus. Library, E. 100 / 2.

## 372.

THE WELCHMENS LAMENTATION AND COMPLAINT, for te losse  
of her great Towne and City of Hereford, which was taken  
from her by her creat enemy, Sir William Waller, and for  
te losse of her creat Cosin and Commander, M. Fitz-  
William Conningsby, Governour of her said creat City of  
Hereford.

Printed in te yeer (*her thinks*) of her utter Testruction, 1643. In MS. "May 10." [May 6, 1643]

On the title-page of this tract is a woodcut, with objects in three rows, representing, in the middle, a man and woman joining hands beneath the sun; on the

upper row, on our left, a man seated dolorously at a table; on our right, the head of a man, with a melancholy expression; next it the figure of a man running as from danger, with his hands raised. At the foot, on our left, a man turns away from a fire; on the right, under a cloud, is a man blowing a horn.

The text refers to the matters named in the title. Hereford was taken May 6, 1643.

This woodcut was also used for No. 1 in "Wonders Foretold," 1643, No. 359, 1643, and "The Cavaliers Bible," "Aug. 7," 1644, No. 400, 1644.

$3\frac{3}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 101/12.

### 373.

#### SVONS CALAMITYE OR ENGLANDS MISERVE HIEROGLYPHICALLY DELINEATED.

*Are to be solde by Nathaniell Gilbye at the Eagle & childe in Lombard streete.*

[May 13, 1643]

THIS print shows, in the centre, a square inclosure, from which radiate eight divisions, forming an octagon; the four corners of the plate being excluded. The square inclosure is C, a fortress, within which are B. armies fighting, "*Triticum inter Gluma*," and "*Gluma inter Triticum*;" over the gateway stands D. War; within A. England, accompanied by F. Conscience and Justice, confined by G. evil councillors, in a net, from which "*Astrea*," H., is endeavouring to release them. E. Peace and Truth, are shut outside the gate, in an inclosure which is inscribed "*Veritatem sequi necesse est*," as are also the people, M., who are on their knees, praying "*Pro Rege Ecclesia Lege et Patria*." These are in the division below the inclosure. Above, in a portico, are the King, I., exclaiming, "*O Lord behold*," and Law, K., saying, "*Jusjurandum serva*," both kneeling; the crown and sceptre L. are placed upon a ray which proceeds from the Eye of Providence, and is inscribed "*Credite et Vivite*;" the crown and sceptre are suspended from the clasped hands of I. and K. by a chain. N., a philosopher, is advising the King to submit to reason, and warning the evil counsellors of the evil they are bringing upon themselves. In this division the Church, "*Ecclesia Languens*," is surrounded by P. silenced clergy, Q. Politicians, R. Flatterers and dunces, and T. students, changing their books for swords. Another division symbolises V. "*Phantasia Triumphans*," each rank and station flattering itself with being supreme. Another division represents *Reason* and *Judgment*, X., chained to a post, while War, Misery, c., and Famine, d., Passion and Fury, e., are raging uncontrolled. In a side division is "*Hibernia Patiens*," f., lamenting the war, murder, executions, and burnings by which she is surrounded. In the opposite division is "*Scotia Triticum Ventilans*," g., enjoying the profit she reaps from the general confusion, and saying, as she picks up coin from the ground, "*Oh you shall have dainty twopences*." A second Scotch woman, who sifts corn, says, "*The wheat for me ye chaffe for thee*." An old Scotchman says, as he looks from his doorway, "*I see and smile*." A young Scotchman says, as he holds two sacks, "*I have gott some thinge*." The eighth division, "*Lex Subjecta*," has various emblems of Conscience spurned, w., Folly whipping Justice, unjust judges jeering a poor plaintiff, other judges with ships and laurel wreaths upon their heads sitting neglected. Two buckets in a well, indicating the alternations of fortune. In the four corners are four figures with these lines:

*"The Lord Dane cries if these hold I'll be the cheefe  
The Hungrie Spaniard wisheth its good Befee,  
The smooth Tongued Frenchman sayes, Oh, that's for me,  
The Dutchman bids, hands of, that shall not be."*

Below the print is a dedication to the Earl of Northumberland, by "A. Jackman." Also the following verses, which refer to the letters, as above, on the print:

- " A Alas Poore England! how art thou Distrest  
 With Warre? which for a longe time was soe blest  
 With Peace: that all thy Neighbour-inge Nations  
 Admir'de thy Glor耶 when all their Stations  
 Were even fild with bloodye warres and strife  
 Then did thy Children Live a Peacefull life.
- B What? Armies fightinge, what doe these portend thee?  
 Or health or safetic? noe; this is the way to end thee  
 The Kinge against his People! (what meanes this?)  
 And they 'gainst Him, Destruction sure it is
- C Ah, Loe, thy Castle is surpris'd D Warre on thy Wall  
 E And Peace, and Truth excluded by thy all
- F To this, is thus; and Conscience and Justice late  
 The Props and Pillers of thy Glorious State  
 Have bene Intangled in a Subtle Snare
- G By Evill Counsels; Soe that now they are  
 Scarce able to Releve thee: though the Care:
- H And Providence of Astrea doth not Spare  
 To breake this stronge Compacted Nett asunder  
 To give them power to cheare thee, Whilst others wonder  
 And Greive at the Discoverie, thinkinge th' Event  
 Could never have been discern'de by Parliament  
 But blest be God that Gave her Eyes to see  
 And Heart to heale thy bleeding Miserie
- I Behold thy Kinge, now touched with Sense of this  
 Bewailes thy Miserie and Prayes that Peace  
 May once more kisse thee; whilst the Law, K.  
 His Mate Inseparable, bids him Awe  
 His God, and keepe his Oath, and God will send  
 Warre out, Peace in, and Plentie to his Land.
- L The Chaine Supporting Scepter, and the Crowne  
 Denotes, that these disjointed, all fals Downe.
- M Alas! the Comons now belowe Lament  
 To see the Kinge, State, Church, and Lawe dissent  
 And Warre breake in, and Peace and Truth excluded,  
 And they themselves from hopes of Peace Secluded.
- N Phylosophers Grave to th' Kinge this Counsell give  
 To yeeld to Reason is the way to Live  
 And Raigne with Glorie, to the evill Crewe  
 Of wicked Counsellors declare their dew.
- O The Catholicke Church beinge rent with Schisme Laments  
 P The Reverend Clergie which were woont to vent  
 Pure Doctrine, were opposde by Q. Polititions, base  
 R Flatterers and S. Dunces Learnt to gaine the Place  
 T Younge Students Grewe disheartened to See  
 The Church thus Suffer, whilst Simple V. Phantasie,  
 Her unsounde frantick humours would advance,  
 Above the Churches Glorie, Laid in Trance.  
 The Lawes you See! how they have bene abused
- W By Knaves and Fooles; whilst Conscience is refused,  
 Despisd and Kickt, Flatterye imbrae'd, the Lawe  
 Pul'd downe Injustice Raisd the Poore to awe.  
 Were Lawes made by Lawes? then what? shall I say

- By whom? by Knaves, what then? they ranne away  
 X Reason and Judgement chaine Y. Passion and Furie free?  
 Monopolies and Pattents forced; Let that not be;  
 O God and Kinge! (a) Asses downe Laden? what?  
 With Honours! who Supports them? Coñions? how come that?  
 They cannot Live without their helpe, though forc'de to doe it,  
 They now growe wearie! Vpstarts looke yow to it,  
 b Doe Asses drawe in Warre? 'who rides in State?  
 c Miserie, who runnes by? d. Famine, who followes? Fate.  
 f Poor Ireland fees it! g. Scotland gaine the Gold.  
 h Whilst France and i. Spaine doe Laugh thus to behold  
 Our Generall Distractions; nay, the k. Schoole of Warres  
 And Denmark, too, rejoyce to see our Iarres.  
 As hopeinge they themselves may hereby Gaine  
 Our Kingdomes glorie: wee, the Losse and Staine  
 But Lord in Mercye looke upon this Nation  
 And be to it the Helmett of salvation.  
 Expell Unnaturall Warre, and grant us Peace  
 And Unitie 'mongst Brethren, if thow Please,  
 That all may live to give thy name the praise  
 Restore thy Peace to us in these our Dayes. Amen.

15 × 12½ in.

### 374.

#### THE MALIGNANTS TRECHEROUS AND BLOODY PLOT AGAINST THE PARLIAMENT AND CITTIE OF LO. WHICH WAS BY GODS PROVIDENCE HAPPILY PREVENTED, May 31. 1643.

*This is Entre'd according to order and sould by Io. Hancock.* [May 31, 1643]  
 In MS. "Aug. 18th, 1643."

THIS print is in twelve divisions, with descriptions over each, and eight stanzas under the whole.

1. "*Ye conspirators. The conspirators consulting together of ye fine Designe and the Commission brought from Oxford by ye La. Aubigny.*"

Twelve gentlemen are seated at a table, with writing materials before them, Lady Aubigny is standing at the foot of the table, with a sealed paper in her hand.

2. "*Ye Army. Their Army consisted of 3 sorts. 1. compleatly armed. 2d. with Clubbs & Halberds. 3d. with what they could gett.*"

A mixed array of horse and foot soldiers: the former in full armour, marching, preceded by trumpeters; the latter in two bodies, of which one is barely furnished, with clubs, pitchforks, swords, and morning-stars; the other superiorly, with halberds, gisarmes, and hooks.

3. "*ye Tower. The Cheife place for the Magazine without the Citty was the Tower to be seiz'd vpon.*"

A view of the Tower, with its outer range of defences on the Thames side, the White Tower, and houses; also of Tower wharf, with a crane for unloading craft; a vessel is alongside, with small row-boats, also a barge, with a "lee board" going to the wharf. On the wharf lie cannon of various sizes, pointing across the river.

4. "*Mount Mill. In the next place they intended to seize the Forts and Out-Works to prevent all supplies.*"

A fort, with a windmill in its centre, armed, having a flag displayed, and con-

nected by a bridge over a stream with another fort. "Mount Mill" was "at the upper end of Aldersgate Street" (see E. 288/45, p. 5).

5. "*Guild Hall. Within the City at Guild Hall they thought a fit place for ye Magazine alsoe at Alderman Foukes and Leadenhall.*"

A view of the south front of Guildhall, London, with the statues that were taken down, and recently in the possession of Mr. Bankes, M.P. These figures are engraved in "Carter's Ancient Sculpture and Painting." Also, figures of the Virgin and Child in a niche at the top. An arcade on the right.

6. "*The City. In the City of London the Lord Mayor with all ye Committee for the Militia were to be seiz'd on.*"

A view of London from behind St. Mary Overies' Church, with the bridge and human heads on spikes above the gate, round forts on the south side, each with a flag displayed; on the opposite side of the river is the City, with old St. Paul's, Paul's Wharf, and boats at the stairs.

7. "*House of Lords. In the Lords House they nominated 2 members to be seized upon, viz. the Lord Say and Lo: Wharton.*"

The House of Lords, with the throne empty.

8. "*ye House of Coñons. In the House of Coñons Sr Phillip Stapleton, Mr Hambleu, Mr Stroude, Mr Pyw, should be seized upon.*"

The House of Commons, with the king in the chair.

9. "*St. James. At St. Ianneses the Kings two Children they nominated to have seized upon.*"

The exterior of St. James's Palace, with many features that still remain; the king's children are being saluted by the conspirators, according to the plan of the plot.

10. "*ye Kings Army. Heere the Kings Army should have byune near att hand to enter the Citty.*"

One of the City gates (Ludgate), with the portcullis raised; mounted troops marching out.

11. "*ye Covenant. Ye Thanksgiving. For ye discovery and happy prevention of this wicked Plott was kept a solemu day of Thanksgiving, June 15th, and a Covenant to be taken by the Parl. & whole Kingdome.*"

Preachers diversely addressing their audiences. The "*Covenant*" appeals from a table, by means of a man in a cap and ruff, who says, "*Come let us joyne ourselves to ye Lo: in an everlasting Covenant weh shall not be forgotten, Isa. 50, 5*"; the "*Thanksgiving*" comes from a pulpit.

12. "*ye Execution. Lastly heere followeth the mañer of the Conspirators Execution at severall times which they acknowledged was just.*"

The Execution of Tomkins and Chaloner. On one side is a man about to be hanged, standing, bound, praying, and with a rope about his neck, upon a ladder. The executioner seems ready to push the ladder away, so as to throw the condemned off, and, being placed on the top of the gallows, might jump, should that be necessary, on to the dying man's shoulders. On the other side is another gallows, with the body of a man in a breastplate. In front are soldiers and a weeping woman. (Wednesday, July 5, 1643.)

The following lines are engraved below:—

" Michael and Sathan each with each,                    Rev. 12. 7  
 For Sions safety, Sions Breach  
 Her Rice, Her Fall, Her Weale, Her Woe, Contends,  
 The doubtfull Victory at last  
 Doth Sion Raise, and Sathan Cast.  
 Whose Hartned Sociats, Whose faint harted freinds  
 There Praise to God, theire feares euen to dispaire extends.

Noe Instrument Shchild, Sword or Speare                    Isa. 54. 17  
 Noe Curse from Pisgah, or Mount Peor,                    No. 23, 14



Which Balaaks wrath, or Balaams wit can frame,  
 Noe Ammon, Edom, Amaleeke,  
 Noe Iabin, Zeeb, noe Midianite  
 Shall once prevaile to roote out Israels name      Isa. 63. 1  
 Sion ore Conquerd heaps shall Victory proclayme.

Succession of all Ages tell  
 And Witnesses in Heaven and Hell,  
 Cryes Woe to all, that Sions fall endeavour ;  
 The Masters of this Portrayd Plot  
 Sayes nothing, but a halters, got.  
 To stifle breath, all joyes on Earth together  
 Perpetuall shame and blemesh name (poore gaine) for ever.

Sease, sease, Malignants doe not strayne,  
 Your witt, your strength, your selues in vayne.  
 You strive against the streame once you shall see,  
 That though Philistines gett the day,  
 And carry Israels Arke away,  
 Dagon shall fall, and Ashdod, men shall flee  
 Nought is their gaine, but woefull paine and misery.

God is in Sion, Shee in God,  
 On Earth, in Heaven, except your Rod  
 Drives him from hence, and her from thence aboue.  
 Sion shall stand when you shall fall,  
 And live, when you shall perish all,  
 Most safely in the Rocks this turtle Dove,  
 Shall feede with Cheere, her Maña ther's Gods love.

God and your Countrey shall defie  
 Your Name your Race, your Memory  
 Shall Rott and Stinke, your owne Posterity  
 With anguish eake shall Curse the day  
 Wherein you Basely gave away  
 Their Native Rights, their Lawes and Liberty  
 Subdud their Necks to th' iron Yoke of Slavery.

You may Succeede and prosper heere,  
 Awhile, butt this shall cost you deere  
 In future times, the Lord shall all inuite  
 To wisse how you doe destroy  
 His Saints which do not y<sup>n</sup> annoy  
 Your Epitaph in Ashes men shall write  
 And theirs in Marble, thus shall men w<sup>th</sup> praise Recite

Deare was their God and Countreyes good.  
 God and their Countrey hath their blood  
 Their Soules with God, their Blood for Vengeance cryes.  
 Corruption turnes their Corps to drosse,  
 The Resurrection shall that losse  
 Returne with gayne, and wipe their watry Eyes  
 And shall for aye with vengeance pay their Enimyes."

The "plot" in question was known as "Waller's Plot," which was discussed by the Houses of Parliament, May 31, 1643. It is stated that the object of the plot, with which Waller the poet was connected, was to deliver the city of London in a peaceable manner to the king, who was then at Oxford. The Lady Aubigny was in-

nocently employed to bring to London a commission of array from Charles the First to Sir Nicholas Crispe and others, who appear to have been concerned in another plot, which ran side by side with "Waller's Plot," and contemplated warlike measures, as indicated in the print. These schemes are described as not needfully identical, but it is certain that they were intermixed. Mr. N. Tomkins, Waller's brother-in-law, clerk of the Queen's Council, and a man who had many connexions in the City (see "The Satyrick Elegie vpon the Execution of Master Nathaniel Tomkins," July 5, 1643, 669, f. 8/18), Mr. Chaloner, Sir N. Crispe's agent, and Waller were condemned to death. The latter obtained delays in the execution of this sentence, expended, it is said, £30,000 in bribes, and was ultimately released from prison on paying a fine of £10,000, with the condition that he should continue in exile for life. The Protector permitted him to return. Tomkins and Chaloner were executed in front of their own houses July 5, 1643, as represented in the final compartment of this print. See the broadside, "England's Monument of Mercies and Miraculous Preservations," "Sept. 21," 1646, 669, f. 10/85, and the tracts, "A true Discoverie of the late intended Plot to ruine the Citie of London and the Parliament," 1643, E. 105/31, "A Discoverie of the Great Plot," &c. 1643, E. 105/21, "Mr. Chaloner His Confession and Speech made upon the Ladder before his Execution. Wednesday the fifth of July, 1643," E. 59/7, "The Whole Confession and Speech of Mr. Nathaniel Tompkins," &c., same date and occasion. E. 59/9.

Brit. Mus. Library, 669, f. 8/22.

Size of each division,  $3\frac{1}{8} \times 2\frac{1}{2}$  in.

Size of the whole,  $12\frac{1}{2} \times 11$  in.

### 375.

THE KINGDOMES MONSTER VNCLOAKED FROM HEAVEN: The Popish Conspirators, Malignant Plotters, and cruell Irish, in one Body to destroy Kingdome, Religion and Lawes: But under colour to defend them, especially the Irish, who having destroyed the Protestants There, fly hither to defend the Protestant Religion Here.

Printed in the Year 1643. In MS. "Sept. 15."

["Sept. 15," 1643]

A BROADSIDE with a woodcut, representing two hands from heaven pulling open a large cloak and exposing the Monster. He has three heads, each of which is formed of a number of heads,—that on the left being those of "*Papist Conspirators*," that on the right those of "*Malignant plotters*," and that in the middle those of "*Bloudy Irish*." These parties are respectively referred to by the word "Against" repeated on each side of the figure, as opposed to the "*Church*," "*Parlement*," "*kingdom*," and "*Citty*." His body is half Papist, half Cavalier, and has four arms, which hold a sword, an axe, a torch, knife, and match; with the last he is, by the assistance of the Devil, setting fire to a train of gunpowder to blow up the "*parlement*" House, which is on the left, where are representations of a "*Church*" and a man hanging on a gallows. On the right, a town and hay-stacks on fire represent the "*Kingdom*," and below them the "*Citty*" of London, with St. Paul's, the bridge, &c. Beneath are three columns of English verse, describing the state of the kingdom in 1643.

$8\frac{3}{8} \times 5\frac{7}{8}$  in.

Brit. Mus. Library, 669, f. 8/24, and C. 20, f. "Luttrell Collection," vol. iii. p. 118. This is without the date.

## 376.

A MOST CERTAIN, STRANGE AND TRUE DISCOVERY OF A WITCH. Being taken by some of the Parliament Forces as she was standing on a small planck-board and sayling on it over the river of Newbury, &c.

*Printed for John Hammond, 1643. In MS. "Sept. 28." [Sept. 20, 1643]*

ON the title-page of this tract is a woodcut, representing an old woman standing on a board which is afloat upon a river; she holds a stick in her left hand, and her other hand outspread. Two ravens are in the upper corners of the woodcut, and flutter toward the woman.

The text describes the capture of such an old woman; how she was shot at by soldiers, and caught their bullets in her hands and chewed them; how, at last, after the failure of an attempt to slay the old woman by firing a carbine close to her breast, and by striking her head with a sword, a final process of opening the veins of her temples was successful, and she "knew then the Devill had left her and her power was gone, wherefore she began aloud to cry, and roare, tearing her haire, and making piteous moan, which in these words expressed were, And is it come to passe that I must dye indeed? Why then his Excellency the Earle of Essex shall be fortunate and win the field, after which no more words could be got from her; wherewith they immediately discharged a Pistoll underneath her eare, at which she straight sunk down and dyed," &c. After "Finis" is, "This Book was not Printed according to Order," a satirical reference to the Parliamentary publications of this period.

The battle referred to above was that fought at Newbury, Sept. 20, 1643.

As to the incident, see "Mercurius Civicus," No. 18, p. 140, E. 69/8.

4½ × 2½ in.

Brit. Mus. Library, E. 69/9.

## 377.

"1643. A SOLEMN LEAGVE AND COVENANT, FOR REFORMATION, and defence of Religion, the Honour and happinesse of the King, and the Peace and safety of the three Kingdoms of England, Scotland, and Ireland."

[By Hollar.] *Are to be sold by Thomas Ienner at ye Royall Exchange.*

[Sept. 25, 1643.]

THIS print contains the Covenant, as above described, and its articles in separate framed compartments; interspersed with which are various illustrations. To the first article is appended the figure of a preacher with his hand upon a tablet, on which is written "Deutero. 26: 17: 18." To the second article is appended a landscape, with a view of the entrance of a church, from the door of which, as if expelled by a Puritan gentleman, or Christian, who quotes "Math. 13," appear four pairs of servants of the Romish church; at the feet of each pair the names are written thus, "Coristers," "Singing-men," "Deanes," and "Bishops." To the third article are appended views of the "House of Lords," and of the "House of commons." With the fourth article are representations: (1) of a band of Parliamentary soldiers, driving before them an extravagantly dressed cavalier, or "A Malignant"; on a label is "I will purge out from among you the Rebells, & them that transgresse against me." The "Malignant" goes very unwillingly. (2) shows the expulsion by an armed

soldier of "A Preist," a Jesuit, or one of those ministers of the English church whom their opponents opprobriously designated as Priests. Above is written, "I will bring them forth out of the Country where they sojourn. Ezekiel 20: 31: and 38." Article V. has appended to it a landscape, where three men, "England," "Scotland," and "Ireland," hold to the ends of a rope which descends from above, and is referred to thus, "A threefold corde is not easily broken." Article VI. is accompanied by a design which is inscribed "And his heart shall be against the holy Covenant. Dan. 11: 28," and shows a man seated on the ground and tied neck and heels by another, who is standing over him and exclaims, "break ye Covenant," and is answered by the former, "o no no." The concluding paragraph surmounts a representation of a church, below which is written, "Come & let us goe up to the mountain of the Lord, in the house of the God of Iacob, he will teach us of his waies, & wee will walke in his paths. Micah. 4: 2." This is supposed to be the speech of a gentleman, who walks towards the church; behind him and walking away from it, is another gentleman, who addresses a third, with "Come let's go to ye tavern." Behind these is another pair, a lady and a gentleman, the former appears as approaching to keep an assignation (?): holding her hand to the latter and keeping her fan before her face she says, "I am shee," he replies, "I am not hee."

The declaratory and introductory paragraph of this Covenant is accompanied by designs representing, in little half-length figures, the nobles, gentry and clergy of England solemnly taking the Covenant and speaking with their right hands raised, to attest their earnestness. At the tops of these small compartments is written, "Ier. 50, 5. Come let us joyne ourselves to the Lord in a perpetuall Covenant that shall not be forgotten." It is to be observed that the shapes which have been given to some of the compartments inclosing the respective articles of this Covenant refer to the subjects of those articles; thus Article II., which deals with and threatens the extirpation of Popery, Prelacy, &c., is formed like a bishop's cap, and Article V., which is concerned with the three kingdoms, is triangular.

See Parthey's "Wen. Hollar," Nos. 469 and 476.

$11\frac{3}{4} \times 14\frac{3}{4}$  in.

### 378.

#### AN ALLEGORICAL PRINT REPRESENTING THE POPE SEATED ON THE SEVEN-HEADED BEAST OF ROME.

Imprinted at London, and are to be sold by William Peake at his shop neere Holborne Couduit, next the Sun Tauerne. In MS. "Sept. 26, 1643."

["Sept. 26," 1643]

THE beast has seven heads, representing the seven deadly sins, which are respectively inscribed in Dutch and English, "Giericheyt, Covetousness," "Hoouerdie, Pride," "Oncuysheyt, Lecherie," "Gramschap, Wrath," "Nydiheyt, Envie," "Gulsicheyt, Gluttonie," and "Dronkenschap, Dronkenes;" its body is formed of a barrel, "Tvat den Sonden, The Barrell of Sinne," from the end of which projects its tail, which represents "Mordadighe Inquisitie, The Murderyng Inquisition." From the bung-hole below the tail are pouring the dregs of the barrel, consisting of Popish relics, *i.e.* skulls and other bones, which are received in chalices by three monks. The beast is walking on stilts, which represent "Bedroch, Cosenuge," "Eyge bate, Priuate Lucre," "Gewelt, Violence," and "Eygen vernuft, Selfe-opynionated;" it has a halter round its neck, by which Death, who is standing on the left with two other skeletons, is dragging it to hell, which yawns at its feet. Two of the skeletons are armed with bows; one of them has transfixed the Pope with an arrow, his companion threatens him with a second arrow. In the foreground, on our right, two kings are lying on the ground, in a state of intoxication; two other rulers are pressing to their lips chalices, within which are relics, held by two monks.

A storm is descending from the right, which represents "*De torne gods, The wrath of god*;" two monks are fleeing before it. Below are forty-four lines, marked with letters of reference to the figures in the print, beginning:—

- A. "Behold *Romes* monster on his monstrous Beast!  
 To fulnesse of his foulenesse (now) encrease!  
 How He in Papall Pride doth ride along,  
 And how his sonnes and shauelings thrust and throng  
 To see his sacred hollow-Holinesse  
 His Babylonish Blasphemies expresse.
- B. His Barrell-Bellied Beast on stilts doth stalke  
 And with 7 hideous Heads doth proudly walke.  
 The heads, 7 Hell-spawn'd deadly sins doe show  
 Wherein *Romes* Rabble rankly rise and grow.  
 Fowre faithlesse Feet, Deceit, Debate and Pride,  
 With ill-got-Gaine, his steps on stylys do guide;  
 To raise him vp aloft, in supream Seate,  
 Like *Saturnes* Sonne, ruling all Princes great," &c.

These verses are signed Iohn Vicars.

$10\frac{5}{8} \times 7\frac{1}{4}$  in.

Brit. Mus. Library, 669, f. 8 / 29.

### 379.

AN ALLEGORICAL PRINT REPRESENTING THE POPE SEATED  
 ON THE SEVEN-HEADED BEAST OF ROME.

*Malcolm del. et sc.*

[Sept. 26, 1643]

THIS is a copy from the print which is described under the same title and date, No 378, 1643. It was made by J. P. Malcolm, for his "Historical Sketch of the Art of Caricaturing," 1813, of which work it forms Plate XXVI.

$10\frac{1}{2} \times 7\frac{3}{8}$  in.

### 380.

THE CHRISTIANS INCOVRAGEMENT EARNESTLY TO CONTENT

For Christ his gospell & for all  
 Our Christian liberties in thrall  
 Which who refuseth, let him bee  
 For aye Accursed —"

Written by J. Ward, Gent.

Read } and { Iudge  
 Consider } and { Censure.

To which is added Irelands Greivances.

*London Printed for Io: Hancock, 1643. In MS. "July 4th."*

[1643]

THIS is the title of a pamphlet (E. 59 / 3) as inscribed on an engraved title-page; it occupies the central portion, as on a piece of linen which is suspended on nails before an arch. The sides are respectively occupied by three medallions, ovals, forming two columns. Above the first column is a scroll, bearing:—

"When this Corupted Crew quite fall  
 Truth with peace then flourish shall."

Below these lines are, (1) at top, a portrait of Laud in canonicals, inscribed "*These pray for the Bishop*"; (2) a portrait of Judge [Sir John] Heath (see Hollar's portrait of him), and "*Pleade for Iudge*"; (3) a portrait of Prince Rupert, or Prince Maurice, and "*Pleade for Desolation, Caualler.*" Above the second column is a scroll bearing—

*"Vs Imitate whose suffering :  
Shall speedily their ruin bring."*

And at top, (1) a portrait of H. Burton, inscribed "*These Praye For Mr. Burton;*" (2) a portrait of Prynne, inscribed "*Pleade for Mr. Prynne;*" (3) a portrait of Bastwick, inscribed "*Fight for Reformation, Capt: Bastwicke.*"

For the latter three, see "Laud dining on the Ears of Prynne, Bastwick and Burton," June 30, 1637, No. 136, 1637, and for the second of these, his portrait at whole length prefixed to "A Declaration of John Bastwick, Doctor of Physick," &c., in which he is described as "late Captayne of a foote Company," 1643, as in "The lively Portrature," &c., June 30, 1637, No. 140, 1637.

The text, which is in verse, gives an account of the circumstances of the time, and comprises an appeal to the nation in general, and the western counties of England in particular, to aid in securing the liberties of the people. The author styles himself a native of Tewkesbury, p. 14.

$4\frac{3}{4} \times 6$  in.

### 381.

THE BLOODY ALMANACK: To which England is directed, to fore-know what shall come to passe, by that famous Astrologer, M. John Booker. Being a perfect Abstract of the Prophecies proved out of Scripture, By the noble Napier, Lord of Marchiston in Scotland.

*London, Printed for Anthony Vincent, and are to be sold in the Old-Baily, 1643.*  
[1643]

On the title-page to this tract is a woodcut, representing two stars with clouds about them. Above is "The guide of Astrologers:" "*Astra regunt homines, sed regit astra Deus*", appears below. Under the latter inscription is a half-length figure of a bearded man, with a staff in his left hand (? Booker). Near him is the Devil, holding a two-tongued whip. Behind the Devil is "The Crosse of Rome," a carriage, in which are seated the pope, a pilgrim holding a cross, and a naked human figure with a cross on the forehead. Below this is "Rome," a city with churches. On our right of Booker, if it be he, is "London," a city. Above the last is "The Joy of England", *i. e.* a king (probably King Charles the First) on a throne with two councillors seated at either hand, and two men kneeling at a bar before him. On the king's left is "The destruction of the World," showing a curtain half withdrawn from before a dark field or ground, on which lie many feathers or fallen leaves. A skull and cross-bones occupy the lower corner of the woodcut, below the last.

$5\frac{1}{2} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, E. 245/19.

### 382.

"CIVILIS SEDITIO."

*W. Hollar fecit, 1643.*

[1643]

THIS print represents an amphisbæna crawling in a desert; the Egyptian Sphinx is in the background, on our left; the Pyramids appear in the distance.

The satirical reference of this design is explained by the date which Hollar added to his signature. See "The Serpent Amphibena," Nov. 8, 1642, No. 314, 1642.

See Parthey's "Wen. Hollar," No. 481.

4 × 2½ in.

## 383.

THE MALIGNANT'S CONVENTICLE: Or A learned Speech spoken by M. Webb, a Citizen, to the rest of his Society, Which did consist of Citizens, Malignants, Papists, Priests, Apprentices, Wenches. At their common Tavern meeting-house in Lincolnes Inne-fields. In which are many things very necessary to be observed, and of so great concernment, that if you will not believe, then take what followes: For now all is out. [1643]

*London: Printed for Anti-Dam-mee, in Tell-troth Lane, at the signe of the Holly-wand, 1643. In MS. "Jan. 28, 1642."*

ON the title-page of this tract is a woodcut, of much older date than the text, which represents the beheading or beating of a man by an executioner; both these persons stand before what appears to be a judgment-bench, or royal banquetting table, at which are seated a judge or king, a lady, and another person; two men and a woman stand behind. The background of architectural features, the furniture of the interior, and the costumes of the figures, indicate the Gothic origin of this cut. What appears to have been intended for a tavern sign, thus adapting the cut to the text, has been contrived by the printer so as to project on our right of the woodcut.

The text consists of a pretended speech, giving accounts of the licentious practices of the soldiers of the king's army, and descriptions of alleged proceedings of the Royalists in London.

5 × 4¼ in.

Brit. Mus. Library, E. 245 / 24.

## 384.

THE COUNTRY-MANS LAMENTATION FOR THE DEATH OF HIS COW.

"A Country Swaan of little wit one day,  
Did kill his Cow because she went astray:  
What's that to I or you, she was his own,  
But now the Ass for his Cow doth moan:  
Most piteously methink he cries in vain,  
For now his Cow's free from hunger, and pain:  
What ails the fool to make so great a stir,  
She cannot come to him, he may to her."

To a pleasant country Tune, called Colly my Cow.

*Printed for C. Passinger, at the seven stars in the new Buildings, on London-bridge.* [1643?]

A BROADSIDE, with two woodcuts. No. 1 represents a bull overthrowing a man with its horns; another man lies on the ground, at the feet of the bull; flames appear

to be breaking from the sides of the animal. This cut was used for "Rome in an Uproar," 1689, No. 1211, 1689. No. 2 represents several men, who bear partisans and spears upon their shoulders, following a "*Cookooov*," or rather an owl; the first man says, "*Follow your Ambassador*."

The second woodcut was used for "The Welch Embassadour," "April 13," 1643, No. 368, 1643.

Below these woodcuts is a ballad which begins with—

"Then in comes the Huntsman,  
So early in the morn."

1.— $5\frac{1}{2} \times 3\frac{5}{8}$  in.  
2.— $5\frac{3}{8} \times 3\frac{5}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
vol. ii. p. 79.

### 385.

PORTRAIT OF ADONIRAM BYFIELD, WITH THE DEVIL. — (In  
the manner of R. Gaywood.) [c. 1643]

This print represents A. Byfield, one of the compilers of the "Directory" of the Assembly of Divines, who is referred to in "*Hudibras*," part iii. c. ii. ll. 633, 640; thus says the hero:—

"—— Who first bred them up to pray,  
And teach, the House of Commons' way?  
Where had they all their gifted phrases,  
But from our Calamys and Cases?  
Without whose sprinkling and sowing,  
Who ere had heard of Nye or Owen?  
Their dispensations had been stifled,  
But for our Adoniram Byfield."

John Cleveland, in his "Hue and Cry after Sir John Presbyter," "Works," 1699, says, after describing the supposed fugitive:—

"If you meet any that do thus attire 'em,  
Stop them, they are the Tribe of Adoniram.  
What zealous Phrenzy did the Senate seize,  
To tare the Rochet for such rags as these?"

See "Adoniram Byfeild of the Last Edition," 1648, E. 443/32.

Byfield is said to have been the son of an apothecary, an army chaplain under the Earl of Essex, and in Col. Cholmondeley's regiment; he came into possession of the rectory of Collingbourne, Wiltshire. Granger's "Biographical History of England," 1824, vol. ii. p. 367, says "he was father of Byfield, the sal-volatile doctor."

He is represented wearing a broad-brimmed hat, upon which, by way of feather, is stuck a child's toy windmill, the vanes of which are respectively inscribed "*Lust*," "*Pryde*," "*Covetuousnes*," and "*Hypocrysy*." Byfield wears a short "Presbyterian" cloak, holds a pair of gloves in his right hand, and has his left hand in the action of one who preaches. He is looking sideways and downwards, as if at the Devil, who rises behind from flames and smoke, and whispers, "*He do's my business bravely*." Byfield says, "*Needs must when the Devil drives*."

This engraving has been printed on the back of a blank legal form, part of which appears on the other side.

$5\frac{3}{8} \times 6\frac{7}{8}$  in.



## 386.

## PORTRAIT OF ADONIRAM BYFIELD, WITH THE DEVIL.

*R. Cooper sculpt.*

[c. 1643]

THIS print is a copy of that which is described by the same title and date, and as "executed in the manner of R. Gaywood," c. 1643, No. 385, 1643.

Below the print is "Adoniram Byfield. From an unique Print in the Collection at Strawberry Hill."

This copy was published in Baldwin's "Illustrations of Hudibras," 1821, and again in "Hudibras," 1859. It is used in the latter to illustrate "Hudibras," part iii. canto ii.

 $3\frac{3}{8} \times 4\frac{1}{8}$  in.

Brit. Mus. Library, 1267. d. and 2101. e.

## 387.

A DIALOGVE BETWIXT A HORSE OF WARRE, AND A MILL-HORSE; Wherein the content and safety of an humble and painfull life, is preferred above all the Noyse, the Tumults, and Trophies of the Warre.

London, Printed by Bernard Alsop, And published according to Order, 1643.

In MS. "Jan. 2d," [1644].

[Jan. 2, 1644]

On the title-page of this tract is a woodcut, which represents a caparisoned war-horse and a laden mill-horse standing near one another. Beneath the woodcut is "Full of harmlesse Mirth, and variety."

The text, which is in verse, refers to the circumstances of the time—the battle of Newbury, "Mercurius Aulicus," as a lying journal, Archy Armstrong, the king's jester, &c. The war-horse appears to represent the Cavalier party, the mill-horse, their antagonists.

 $4\frac{3}{4} \times 3\frac{1}{2}$  in.

Brit. Mus. Library, E. 80/5.

## 388.

THE SECOND PART OF THE SPECTACLES; OR, RATHER A MULTIPLYING GLASS, FITTED FOR THEIR USE, WHICH ARE NOT ABLE TO SEE WITH SPECTACLES, &c.

London, Printed by G. Bishop, June 5, 1644.

[June 5, 1644]

On the title-page of this tract is a woodcut, which represents a hand holding up a large "Multiplying Glass," or lens, in the middle of which is an eye.

Below the cut are these lines:—

"The Spectacles did promise to give sight,  
Vnto the blind, if they were us'd aright;  
But since that many a Malignant Whelpe,  
In more than nine daies time recieves no helpe;  
In pittie to those Pore-blind Brutes, I was  
Mov'd to invent this Multiplying Glass."

The text is satirical in the same manner, and to the like purpose, as is the first part, *i. e.* "A New Invention," June 7, 1644, No. 389, 1644, which is dated two days later than the second part.

The same woodcut was used again, for "Mercurius Heliconius, Numb. 2," "Feb. 3," 1651, No. 808, 1651, and "The Blind Mans Meditations," 1660, No. 976, 1660.

 $1\frac{3}{8} \times 2\frac{1}{8}$  in.

Brit. Mus. Library, E. 53/21.

## 389.

A NEW INVENTION ; OR A PAIRE OF CRISTALL SPECTACLES,  
&c.

*Printed according to Order for G. Bishop, June 7, 1644.* [June 7, 1644]

ON the title-page of this tract is a woodcut of a pair of spectacles, round in the glasses and without side-springs. Below the title is—

“These Glasses in indifferent Lights,  
Serve old and yong, and middle sights.”

The text is bitterly satirical, on the state of public affairs at the time in question reviews the chief events of the reign of Charles I.; his actions, and their consequences; refers to Laud, Sir W. Balfour, Lieutenant of the Tower, Col. Lunsford, “Legge,” and Prince Rupert, who “growne a man, has robbed thousands that helped to feed him being a childe, and still continues his theeverie and butcherie, killing espencially the best Ministers he meets with,” &c.

See “The Eye Cleared,” &c., June 25, 1644, No. 393, 1644, and “The Second Part of the Spectacles,” June 5, 1644, No. 388, 1644.

This woodcut was again used, for “A paire of Cristall Spectacles,” “Dec. 18,” 1648, No. 725, 1648, “A New Paire of Spectacles,” &c., March 5, 1649, No. 755, 1649, “Mercurius Heliconius, Numb: 1,” “Feb. 3,” 1651, No. 808, 1651.

3 × 1½ in.

Brit. Mus. Library, E. 50/20.

## 390.

THE NAIL & THE WHEEL. THE NAIL FASTENED BY A HAND  
FROM HEAVEN. THE WHEEL TURNED BY A VOYCE  
FROM THE THRONE OF GLORY. Both Described in Two  
severall Sermons In the Green-yard at Norwich. By John  
Carter Pastor of Great St. Peters (Mancroft).

*London, Printed by J. Maccok for M. Spark, and are to be sold at the sign of the  
blue Bible in Green-Arbour.*

In MS., “8ber: 18: 1647.”

[June 17, 1644]

ON the frontispiece of this tract is a woodcut, representing the name of God irradiated; below it a hand is placing a nail on a wall (of Norwich Cathedral?), and a second hand turning a double-wheel, with eyes in the rim. The nail appears on the title-page of “The Nail hit on the head,” another sermon by John Carter, (No. 392, 1644). The wheel appears in the frontispiece to “The Wheel turned,” a third sermon by the same, June 22, 1647, No. 683, 1647.

This cut was used again as No. 3 in “A Looking-Glasse for Statesmen,” 1648, No. 728, 1648.

2½ × 2¼ in.

Brit. Mus. Library, E. 411/6.

## 391.

## FRONTISPIECE TO “THE NAIL HIT ON THE HEAD,” &amp;c.

[June 17, 1644]

SEE “The Nail & the Wheel,” June 17, 1644, No. 390, 1644. This

woodcut represents three columns, to the central one of which are attached, on our left, as on nails, a crown, an hour-glass (preaching-glass), a pulley; and, on our right, crossed keys, a hat, holy-water sprinkler (?), and a pitcher; to the sides of the column, on our left of the centre, a robe, a girdle (of the High Priest), and two other objects; on the pillar to our right hang a flagon, a vessel of another form, and a pair of bellows. Below is inscribed "Fideliter Ser—"

This woodcut is repeated on p. 49 of the sermon (see "The Wheel turned," June 22, 1647, No. 683, 1647).

$2\frac{1}{2} \times 2\frac{1}{2}$  in.

Brit. Mus. Library, E. 411/6.

## 392.

THE NAIL HIT ON THE HEAD: AND DRIVEN INTO THE CITY AND CATHEDRAL WALL OF NORWICH. By John Carter, Pastor of Great St. Peters in that City. At the Greenyard, June 17, 1644. Being a preparative to the Guyle-Solemnity the day following.

[June 17, 1644]

SEE "The Nail & the Wheel," June 17, 1644, No. 390, 1644. On the title-page of this portion of the tract is a woodcut of a broad-headed nail.

The text is a sermon on the verse, "And I wil fasten him a nail in a sure place; and he shal be for a glorious throne to his fathers house. *Esa.* 22, 23."

$0\frac{3}{8} \times 0\frac{7}{8}$  in.

Brit. Mus. Library, E. 411/6.

## 393.

THE EYE CLEARED; OR A PRESERVATIVE FOR THE SIGHT. Being a quaint Composition without Fennell or Eye-bright, to restore the Poreblind, and make the Squint-Eye to looke forth-right, &c.

Printed according to Order for G. Bishop, June 25, 1644. [June 25, 1644]

ON the title-page to this tract is a woodcut, representing "A Viall of preservative Water for clearing y<sup>e</sup> Eyes." Above is—

"Such as were blinde, and now can see,  
Let 'em use this Receipt with me,  
'Twill cleare the Eye, preserve the Sight,  
And give the understanding Light."

The text of this tract begins by referring to "another pair of Spectacles," *i.e.* those which are represented on the title of "A New Invention," &c., June 7, 1644, No. 389, 1644, and continues with satirical remarks on the Cavalier party, their habits of plundering towns, violent language and misrepresentations of others.

$3\frac{1}{8} \times 1\frac{3}{8}$  in.

Brit. Mus. Library, E. 52/11.

## 394.

RUPERTS SUMPTER, AND PRIVATE CABINET RIFLED, AND A  
DISCOVERY OF A PACK OF HIS JEWELS. By way  
Mercurius Britannicus  
of Dialogue Between and  
Mercurius Aulicus.

*London, Printed for T. Coe, Anno Dom. MDCXLVIII. In MS. "July 20th."*  
[July 2, and 3, 1644]

On the title-page of this tract is a woodcut, representing a mule standing in a road, and men removing packages from its load, which comprise a cross, a crucifix, a little figure of a bishop, a bell, books, &c. The road leads to "york," which appears as a walled city. In the road lies a dead dog (see "A Dogs Elegy," July 2, and 3, 1644, No. 395, 1644). The background comprises a bean-field. The tract refers to the Battle of Marston Moor.

The text is a dialogue between "Mercurius Aulicus" and "Mercurius Britannicus," *i.e.* the newspapers so called, and refers to the then recent transactions of the armies before York, &c.; also to Prince Rupert, as a once much loved child, who had been maintained by this kingdom, but got into the service of the Emperor, and to Oxford, where Popery misled him, "and there he hath lived with his good Vnele" [Charles I], "spoyling and robbing, and killing and plundering, and hopes to be King himselfe shortly." The speeches of "Mercurius Britannicus" describe the bloody-mindedness of the Prince, and refer to his defeat, July 2, 3, at Marston Moor, after marching to the relief of York, when, as here hinted, he hid in a bean-field. "Mercurius Aulicus" takes the opposite view.

"Mercurius Aulicus" may be taken to represent Sir John Birkenhead (see "The Arraignment of Mercurius Aulicus," 1645, No. 429, 1645).

This block was used for the tail-piece to a tract entitled "Good Newes from Oxford," &c., "June 16," 1646, No. 650, 1646.

4 x 3 in.

Brit. Mus. Library, E. 2/24.

## 395.

A DOGS ELEGY, Or Rvper't's Tears, for the late Defeat given him at Marston Moore neer York by the Three Renowned Generalls; Alexander Earl of Leven, Generall of the Scottish Forces, Fardinando Lord Fairefax, and the Earle of Manchester Generalls of the English Forces in the North. Where his beloved Dog, named Boy, was killed by a Valiant Souldier, who had skill in Necromancy.

Likewise the strange breed of this Shagg'd Cavalier, whelp'd of a Malignant Water-witch; with all his Tricks, and Feats.

*Printed at London, for G. B. (Bishop) July 27, 1644. [July 2, and 3, 1644]*

On the title-page of this tract is a woodcut, representing a Commonwealth soldier shooting a dog, having his gun in a rest, and balls flying in all directions forwards. An old woman (a witch) in a cap with wide lappels, laments the death of the dog

Behind are two bean plants (see "Ruperts Sumpter," July 2, and 3, 1644, No. 394, 1644). On the right is—"york," a walled city with a cathedral.

Beneath are these lines:—

"Sad Cavaliers, *Rupert* invites you all  
That doe survive, to his Dogs Funerall.  
Close, mourners are Witch, Pope and devill,  
That much lament yo'r late befallen evill."

The text refers to the defeat of Prince Rupert at Marston Moor, near York, July 2, and 3, 1644, and is in verse, describing the grief of the Prince at the loss of his dog:—

"How sad that *Son of Blood* did look to hear  
One tell the death of this shagg'd *Cavalier*,  
Hee rav'd, he tore his Perriwigg, and swore,  
Against the Round-heads that hee'd ne're fight more,  
Close couch'd, as in a field of *Beanes* he lay,  
Cursing and banning all that live-long day;  
Thousands of Devils Ramme me into Hell," &c.

The dog's parentage is then related, as begotten by "Brenno" on a water-bitch, or witch who took that form. The former was—

"In shape a young stripling *Dammy Blade*,  
For Whoredome, Murder, and for Rapine made.  
For all the World, some say, just such another  
That used to call Prince *Maurice* brother."

Then comes an account of the dog's birth, cunning, first trick, concern in many things that were done before this period, including the invasion of the Spanish Armada, the escapes of Queen Elizabeth from her would-be assassins, the Gunpowder Plot; how he became a servant of the Duke of Buckingham, was concerned in the deaths of the Duke of Lenox, Prince Henry, and James I., in Laud's attempts to introduce Popery into England, the "Book of Sports," and Burton's, Prynne's, and Bastwick's sufferings. The text continues with a reference to the Queen's mother thus:—

"Now doth that sur-Reverend piece of *Lust*,  
That *Madam Pole-cat*, that was never just,  
Contrive and Plot, and wrack her whoary scull,  
Urging her Daughter to make mischief full."

Further on are references to Strafford, Jermyn, Bristol, Digby, Cott[ington], "The Dogs Master," the Earl of Newcastle, Lord Capel, Hastings, Hopton, Hurry (Urry), Lunsford, Ashton, Legge. The verses conclude thus:—

"To tell you all the pranks this *Dogge* hath wrought,  
That lov'd his Master and him Bullets brought,  
Would but make laughter, in these times of woe,  
Or how this Curr came by his fatal blow,  
Look on the Title page, and there behold,  
The Emblem will all this to you unfold."

For other particulars of this dog, see "Ruperts Sumpter," July 2, and 3, 1644, No. 394, 1644; "The Bloody Prince," April 3, 1643, No. 367, 1643; "An Exact Description," &c., "Feb. 25," 1643, No. 361, 1643; and "The Braggadocia Souldiers," &c., Aug. 6, 1647, No. 690, 1647; "The Welch Embassador," "May 7," 1649, No. 758, 1649; "Portraits, full length, standing, of Judge Mallet, Archbishop Williams, and Col. Lunsford," 1642, No. 341, 1642; "Memoirs of Prince Rupert and the Cavaliers," by Eliot Warburton, 1859.

## 396.

NO MERCURIUS AQUATICUS, BUT A CABLE-ROPE DOUBLE-TWISTED FOR JOHN TAYLER, THE WATER-POET, who escaping drowning in a Paper-Wherry-Voyage, is reserved for another day, as followeth, Viz.

*Printed according to Order for G. B. (Bishop) July 19, 1644. [July 19, 1644]*

ON the title-page of this tract is a woodcut, representing a wherry floating on the "Thames" in which two sculls are arranged as a gallows, with the stretcher as a cross-piece; from this gallows hangs a man, Taylor, by the neck. A sail is placed at the stern of the boat. On the right is "Oxford," on the left "London." Beneath the cut is:—

"This Embleme here, expresseth to the full  
What shall betide our City *Water-gull*;  
Who (leaving Poesie, Pamphlets, Wine and Whores)  
Must be truss'd *Laureate* on his proper *Oures*,  
With his own Tackling: Therefore it is meet,  
The *Sayle* stand by, to be his Winding-sheet;  
I'me sure, hee must passe thus o're *Charons Ferry*,  
Unlesse some Boyst'rous Wind o're-turn the *Wherry*."

"By John Booker."

Booker was the astrologer, or "astronomer," and teacher of John Lily. "Mercurius Aquaticus" appears to refer to "Mercurius Aquaticus," E. 29/11; see also "Mad Verse, Sad Verse, Glad Verse and Bad Verse," by John Taylor, Oxford, May 10th, 1644, E. 46/13, which gives an account of a voyage by Taylor from London to Oxford by the river, and of his treatment by various persons by the way; he left his wife dying, and to be buried by his enemies; reached Oxford, and rejoiced to see the king and Duke of York.

Booker assails Taylor in every respect in the text of this tract. Taylor replied in "No Mercurius Aulicus," 1644, and "John Taylor being yet unhang'd," &c., 1644, E. 21/19. Then appeared "A Rope treble-twisted for John Taylor, the Water-Poet," 1644, by John Booker, E. 10/14.

4 × 2 $\frac{1}{8}$  in.

Brit. Mus. Library, E. 2/22.

## 397.

THE SUSSEX PICTURE, OR, AN ANSWER TO THE SEA-GULL.

*London, Printed by F. N. July 29, 1644.*

*[July 29, 1644]*

ON the title-page to this tract is a woodcut, which represents Charles I., Queen Henrietta, and a Bishop. The king stands on our right, wearing his crown and robes, holding his sceptre towards the Queen, and with a naked child standing under his robe; the Queen stands on the left, holding her left hand towards the king, and between them stands the Bishop.

The text refers to a picture said to have been sent to the Parliament by Col. Morley, taken from a Flemish ship upon the Sussex coast, and represented the submission of the crown to the distaff in combination with the crosier: a satire upon the relationship of Henrietta Maria to her husband and the priests. The picture—Conaans and Ursula—is said to have been drawn by Gerard de la Valle. It is described and explained as if the woodcut were copied from it. N.B. The style of the woodcut is Dutch, not English, very different from that of common cuts of the period.

4 $\frac{1}{4}$  × 3 $\frac{1}{8}$  in.

Brit. Mus. Library, E. 3/21.

## 398.

A FRONTISPIECE to a tract entitled :—“*Sacra Nemesis*, the Levites Scourge, or Mercurius—<sup>{Britan.}</sup><sub>{Civicus}</sub>—Disciplin’d. Also Diverse remarkable Disputes and Resolves in the Assembly of Divines related, Episcopacy asserted, Truth righted, Innocency vindicated against detraction [By Hollar].

*Oxford, Printed by Leonard Lichfield printer to the Universitie. 1644. In MS. “August 1.”* [“Aug. 1,” 1644]

This frontispiece represents a candle burning in a candlestick, upon the foot of which is “*Sacra Nemesis*.” A crown encircles the candle, five flies are buzzing about its flame; a female, armed with a flapper, is endeavouring to drive them from it; an eagle stoops at them from above, on the right; a spider has spread a web to catch them on the left; a scourge of serpents lies at the foot of the candlestick.

Opposite to the frontispiece are the following verses :—

“Eagle, whoe’r thou art; it is a prize  
Not worth thy wing; shall eagles stoop at flies?  
True; they have blown thy prey; but, in thy stead,  
The vulgar fly-flap might have struck them dead.  
But they have sported with the flame of Kings!  
That very flame would soon have burnt their wings:  
If not; Arachne, in her watchfull seat,  
As sure as Greg’ries hand, had done the feat.  
But ’tis too late, some honour it will be,  
Above their merits, to be crush’t by thee.”

The text refers to “*Britannicus*” (“*Mercurius Britannicus*,” the newspaper), with a censure of diurnals and scouts, *i. e.* “*The Parliament Scout*,” another newspaper; Dr. Featley, author of “*The Dipper dippt*,” and rector of Lambeth and Acton, to the sequestration of which livings this book refers.

This plate was used, with alterations, for “*A Practicall Catechisme*,” &c., 1646, No. 659, 1646.

$4\frac{1}{8} \times 5\frac{3}{4}$  in.

Brit. Mus. Library, E. 3/24.

## 399.

THE CATHOLIKES PETITION TO PRINCE RVPERT. Shewing The ground of their Griefe. The force of their Constancie. And their hopes of Recovery. With a Draught of a Proclamation presented to his Highnesse, for the more speedy Recruiting his Army, destroying the Protestants, and gaining a Crowne.

*Printed according to Order for G. B. [Bishop] August 1, 1644. [Aug. 1, 1644]*

ON the title-page of this tract is a woodcut, which represents five Catholics (three Cavaliers, a bishop, and a monk) presenting a petition to Prince Rupert. The Prince stands on our right, holding a halberd in his right hand, while his left rests on a large truncheon. In the background, to our left, is seen a portion of a building, with lattice windows, and near it a cross (Cheapside or Charing Cross), which is falling in pieces.

Below the cut are these lines:—

“ Prince looke about thee, here is much adoe,  
 ’Tis time to looke, and lay about thee too ;  
 Send obstinate Offendors to their graves,  
 That neither will be Catholikes nor slaves.”

The text consists of a satirical address to Prince Rupert, refers to his defeat at Marston Moor, and the slaying of his dog “ Boy ” (see “ A Dogs Elegie,” July 2, and 3, 1644, No. 395, 1644).

“ GREAT AND GRACIOUS PRINCE,

Wee your poor and humble suppliant, the Catholike and other well-affected Subjects of your Magnanimous Uncle CHARLES, sole Monarch (under God and his Holinesse) of *Great Brittain* doe (as in duty bound) render unto you from our yet sad soules, all possible love and thanks for your so timely and willing assistance, in a cause so highly concerning the perpetuall prosperitie of the true Roman Catholike Religion, and the reestablishing of his Holinesse ancient Authoritie in these his Majesties Realmes and Dominions, which for many ages past, hath made the Commonwealth prosperous, and the Crowne glorious. But great and grievous have our miseries and afflictions now of late been, wee have had wonderfull burthens laid upon us for these many yeeres, and yet wee have borne them with imparale'd patience. Our Abbies have been demolish'd, our Priors pull'd downe, and all our memorable Monasteries either defaced, or converted to profane uses ; our Masses have been scoff'd at as ridiculous, and our Priests and Jesuites executed as Traitors ; Our holy Beads have been taken from us, that we might not be able to render to our Lady a true account of the number of our Prayers : wee have been fore'd to goe to Church before any dispensation granted by his Holinesse, and since we have gone willingly, they have tooke away the same prayers in English, that they would not suffer before in Latin ; But that that heightens the sorrow of our soules, is the generall abuse of that Name that ought not to be mentioned without wonderfull reverence ; his Holinesse hath not only been dispitefully reproach'd and rail'd upon amongst the common people, but they have touch'd him with unhallowed hands, and soil'd him with poluted tongues, even in their Pulpits ; No marvell though Preaching were cryed downe by the Bishops, when *Peters* successor (their head) was cryed downe by inferior fellows in their Sermons : But besides this, wee must (forsooth) neither worship our Lady, nor make use of our Ladies *Psalter*, but still they have threatned to punish our bodies, for seeking to save our soules ; wee must goe new wayes to work and entertaine a new Faith, and Doctrine, they would faine make us beleve that wee cannot meritt heaven by giving Almes, but we must heare Sermons, and every one make his owne Prayers, or pray by the spirit, and so take a great deal of paines more than we need, to learn that we need not, and forsake the old Religion we are acquainted with, for a new one we understand not. After we had thus suffered a great deale of persecution, with a great deal of patience, perceiving our resolution to be immoveable, they began to lay new crosses upon us by taking away our old ones, no corner was left unsearch'd for Crucifixes and other Pictures, our Altars were throwne down, our Candlestickes turned into Coine, our Coapes into Cuslians, our Surplices into Smockes, and that wee might take the lesse pleasure in our devotions, our Singing-boyes, Ho-boyes, and Organ-pipes were doom'd to eternall silence. Alas, before this wee went to Church as well as best of'em, and tooke as great delight i' the Service, nay sometimes wee sate out a whole Sermon : for indeed upon the discharge of Reverend *Canterburies* last Canons, the tyde began to turne, and many learned men preach'd good Roman Doctrine, sin and hell were mention'd with lesse violence, and judgement with more mildnesse, great faults were little aggravated, and small ones altogether wink'd at : wee had libertie from their owne mouthes to use honest recreation on Sundaies, and though for fashion sake (and to keep ordinarie judgements



from apprehending their drifts) they spake against Poperie, yet we know their mindes well enough : but alas others (soone) knew 'em too well, they were quickly found out, accus'd and condemn'd, but (being Cannon prooffe) a hundred of 'em are still living with near a Living amongst 'em. These being suspected to be of our side, because we were perceiv'd to be on theirs, were thrust out of the Church, and a company of Round heads put in that will not give his Majestie his old title *Defender of the Faith* in their prayers. But Heroicke Prince our greatest grieffe off all arises, from the voting out of the Reverend Bishops, the onely upholders of our hopes, this hath blasted all our comforts, and driven us into dispaire of ever recovering, unlesse it be by the sword."

The woodcut was also used for "The Humble Petition of Jock of Bread, Scotland, to the Honourable High Court of Parliament, "May 11," 1648, No. 711, 1648.

$3\frac{3}{8} \times 2\frac{5}{8}$  in.

Brit. Mus. Library, E. 4/4.

#### 400.

THE CAVALIERS BIBLE, or a Squadron of XXXVI. several Religions by them held and maintaied. And the particulars of every of their Tenents, collected, as also the particulars of the severall Regiments and Commanders expressed. The second Edition corrected and Enlarged.

Printed by Jane Coe: according to Order, 1644. In M.S. "Aug: 7."

["Aug. 7," 1644]

ON the title-page of this tract is the same woodcut as that which was used for "The Welchmens Lamentation," &c., May 6, 1643, No. 372, 1643, and No. 1 in "Wonders Foretold," 1643, No. 359, 1643.

- The text refers to the so-called "Religions," *i. e.* sects, societies, and factions; "Cardinals," "The French Faction," "The Spanish Faction," "Adamites," "Bishops," "Jesuites," "Irish Rebels" to the Thirty-Sixth, which are represented as "a sort of she Cavalliers about the City." It refers in particular to the Archbishop of York's Regiment (see "Portrait of John Williams, Archbishop of York," No. 340, 1642), also to Sir John Digby, Suckling, Goring, as "French," Lord Cottington, Arundel, as "Spanish," Jermyn, the Bishop of Londonderry's Regiment, to Sir John Winter as a Jesuit, Rupert, Sir N. Crispe, as Malignants, Overton as a Priest, Lord Finch of Fordwich, "Magpies," *i. e.* the Bishops, Wren (Bishop of Ely), Dr. Featley as an Arminian, with Duppa, Ferne, and Grosse. Inchequin, Usher, and Cosen as "Italians." Also to Gen. Wilmot, Sir Bevil Grenville, O'Neil, Lunsford, Harry Jermyn and his "painting boxes" (for the face); Glenham, Gorges (Sir Ferdinando?) Bagot, Roan (Dr. Roan), Sir John Digby, "Allun a Divine," Sir W. Davenant, "Col Gerhard," General Tillier, Lord Hopton, General Forth, Montrose, Mr. Carpenter, Sir Kenelm Digby, &c.

$3\frac{3}{8} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, E. 4/24.

#### 401.

A PEECE OF ORDNANCE INVENTED-BY A JESVITE, FOR COWARDS THAT FIGHT BY WHISPERINGS, AND RAISE IEALOUSIES TO OVERTHROW BOTH CHURCH AND STATE, which with the help of a private Engin in the Cabbinct Council, or West-

minster Hall is able to doe more mischiefe at twentie miles distance, then a whole Regiment of stout Souldiers at Musket-Shot.

In MS. "Aug. 20, 1644."

["Aug. 20," 1644]

ON the first page to a tract named as above is a woodcut, representing a man whispering through a pipe to a cannon, which is formed of the body of a Cavalier. The touchhole is below his right ear.

The text treats of the political history of the time, with a reference to the king and the Jesuits' influence over him.

$3\frac{1}{8} \times 1\frac{5}{8}$  in.

Brit. Mus. Library, E. 6 / 27.

#### 402.

THE EARLE OF STRAFFORDS GHOST. Complaining of the Cruelties of his Country-men, in Killing one another. And perswading all great Men to live honestly, that desire to die Honourably.

Herein also are his bad Practices manifested, and the sad Condition of England and Ireland, Express'd and Commiserated.

*London. Printed according to Order, for G. Bishop, August 22, 1644.*

[Aug. 22, 1644]

ON the title-page of this tract is a woodcut, representing a ghost in a shroud, girt about the hips only, spreading his arms abroad and holding a torch in his right hand.

Beneath are these lines:—

" I am not come againe to amaze the eye,  
But the corrupted soule to terrifie;  
Let not my shape affright you, but my crimes,  
For the securitie of future times."

The text is to the same effect as the title.

See "The Great Eclipse of the Sun," Aug. 30, 1644, No. 403, 1644.

This woodcut was used again, for "Wonderfull Predictions," &c., Dec. 29, 1647, No. 699, 1647.

$2\frac{3}{8} \times 2\frac{3}{8}$  in.

Brit. Mus. Library, E. 6 / 33.

#### 403.

THE GREAT ECLIPSE OF THE SUN, or, Charles his Waine Over-clouded By the cvill Influences of the Moon, the malignancie of Ill-aspected Planets, and the Constellations of Retrograde and Irregular Starres. Otherwise, Great Charles, our Gracious King, Eclipsed by the destructive perswasions of His Queen, by the pernicious aspects of his Cabbinet Counsell, and by the subtill insinuations of the Popish Faction, Priests, Jesuites and others. As also from the firing

of Towns, the shedding of Innocent Blood, and the Cries of his Subjects.

Printed according to Order, by G. B. [Bishop] August 30, 1644.

[Aug. 30, 1644]

ON the title-page of this tract is a woodcut, representing the king, wearing his "George" and with a drawn sword in his hand, seated at a table, pointing with the weapon at the sun eclipsed by the moon. Beneath the latter is—

*"Thy Subjects blood!  
With fire and sword,  
Cries Vengeance, Lord."*

On the left is a church in flames; on the ground lie the corpses of men; in the centre is the ghost of Strafford, as represented in "The Earle of Straffords Ghost," &c., Aug. 22, 1644, No. 402, 1644.

The text is in the same strain as that of "The Sussex Picture," &c., July 29, 1644, No. 397, 1644. It likewise refers to contemporary history and the conduct of the king. The eclipse in question appears to be intended for that of the Royal interests at Marston Moor, or generally at the date of the tract. "The moon" is the queen.

This woodcut was again used, for "Strange Predictions," &c., "May 25," 1648, No. 712, 1648.

4¼ × 2⅔ in.

Brit. Mus. Library, E. 7/30.

#### 404.

FRONTISPIECE to "Roma Ruens, Romes Ruine: Being a Succinct Answer To a Popish Challenge, Concerning The antiquity, unity, universality, succession, and perpetuall visibility of the true Church, even in the most obscure times, when it seemed to be totally eclipsed, in the immediate ages before Luther." By Daniel Featley, D.D.

London, Printed by Thomas Purslow, for Nicholas Bourne, at the South entrance of the Royall Exchange, 1644. In MS. "Sept. 11th." ["Sept. 11," 1644]

THIS print represents the Tower of Babel; a man is setting fire from a torch to faggots at its foot; a Jesuit is wringing his hands.

Beneath is inscribed—"Aug. l. 1, c. 8, de civ. Dei. c. 20, Roma est altera Babylon, & prioris filia," &c.

The text is suggested by the title.

5 × 5⅔ in.

Brit. Mus. Library, E. 8/27.

#### 405.

FRONTISPIECE to "The Swords Apology, And necessity in the act of Reformation. With a further explanation of the prophecy of the White King, and the Eagle, and the Eagles Chicken in the same prophecy mentioned, &c. By Christopher Syms, Gent.

London, Printed for Tho. Warren, 1644. In MS. "Sept. 19."

["Sept. 19," 1644]

THIS print contains representations of a lion crowned, rampant, with a torch in his

right paw, setting fire to a pyre which is placed on the roof of a mansion; from the pyre rises a phœnix wearing a tiara, and exclaiming, "*Heu pero.*" The lion says—

*"Flamma perdidisti Christianos,  
Flamma periens peries Ethnicos.  
By fire thou destroyedst Christians,  
perishing thou shalt instruct heathens."*

Above is a fire burning on a mountain, with "*Iehovah jireth*" on the left, "*God will bee seen in the Mount*" on the right.

The "White King" is explained by a pamphlet of W. Lilly's, "A Prophecy of the White King," E. 4/27. See also "The Prophecy of the White King Explained, 1649," Jan. 26, 1649, No. 735, 1649.

This woodcut served also for "Great Britains Alarm," &c., "by Christofer Syms, Gent," "March 24," 1647, No. 676, 1647.

$4\frac{1}{2} \times 6\frac{3}{8}$  in.

Brit. Mus. Library, E. 9/6.

#### 406.

### HELL'S HVRLIE-BVRLIE, OR A FIERCE CONTENTION BETWIXT THE POPE AND THE DEVILL, &c.

*Printed according to Order for G. Bishop, Octob. 5, 1644.* [Oct. 5, 1644]

THE woodcut which is on the title-page of this tract was again used, for "A Charme for Canterburian Spirits," &c., Feb. 14, 1645, No. 420, 1645; No. 2, in "The Great Assize," 1644?, No. 411, 1644.

The text contains a dialogue between the personages named in the title, continues with "The Duke of Buckingham's last Voyage," which is in verse, and "The same Dukes entertainment, written presently after his death," beginning thus—

*"No sooner had the world's most happy knife  
Took from the world the most unhappy life,"*

and continuing with an account of the reception of Villiers in hell.

$3\frac{1}{2} \times 3$  in.

Brit. Mus. Library, E. 11/4.

#### 407.

### THE DEVILL'S WHITE BOYES, or a mixture of malicious Malignants, with their much evill, and manifold practises against the Kingdome and Parliament. With a bottomlesse Sack-full of Knaverie, Popery, Prelacy, etc.

*London, Printed for R. S. Octob. 26, 1644.* [Oct. 26, 1644]

ON the title-page of this tract is a woodcut representing Time, with an hour-glass placed upon his head, walking to our left and bearing upon his shoulders a large sack, which is filled with Popish articles, a tiara, crucifix, &c. Behind Time stalks the Devil, in the form of a dragon, and helping to bear up the load. At the upper right-hand corner is—

*"Time now at the last  
poures out much knavery.  
The Devill holds down fast  
to hinder the discovery."*

Below the woodcut are six lines of explanatory verse

The woodcut was used as No. 2, for "Poor Robin's Dream," 1680?, No. 1098,

1680. The text satirizes the dissolute manners of the English court before the Civil War began, especially the lewdness of certain bishops and the subserviency of the judges to the king; likewise Lords Digby, Cottington, and Strafford, Prince Rupert, the court ladies; it avers that "every Jack must be made Sir John for an hundred pounds," and condemns "the cruell Irish Divells," and Jermyn, Endymion Porter, the Duke of Buckingham's failures and insolence, the bigotry of the Queen, the pawning of the royal jewels, Laud, and "Aulicus" as one of the drunken Fellows of All Souls College, &c.

$4\frac{1}{2} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, E. 14/11.

408.

A PROPHECIE OF THE LIFE, REIGNE AND DEATH OF WILLIAM LAUD, ARCHBISHOP OF CANTERBURY : By an Exposition on part of the 13. and 15. Chapters of the Revelation of John. Wherein the summe of all his actions are foretold, and his name nominated, his correspondency with the Pope, his cruelty to the Church, and the strange wonders declared, which in his time should be done by fire from heaven : and his Courts, Seals, Marks, yea the very Monopolies all clearly foreshewed : Also how by the Supreme Council he shal be put to death, etc.

Printed for R. A. 1644. In MS. "Novemb. 23."

["Nov. 23," 1644]

ON the title-page of this tract is a woodcut, representing Laud seated in a chair of state, the "mark" "666" upon his forehead, from which sprouts a pair of antlers; his hands rest upon a table; he holds a scroll; his mitre is on the table. In front of the last the devil offers him a cardinal's hat with one claw, and holds a paper with the other. Behind, on the left, a servant is carrying a roll of tobacco (an allusion to Laud's interest in the monopoly of that article, see "Portraits of Archbishop Laud and Mr. Henry Burton," Jan. 10, 1645, No. 412, 1645), a tub, and a purse. On the right a second servant carries towards Laud a holy-water stoup, bishop's hat, rosary, sacring bell, cross, and surplice.

The text is an elaborate attempt to associate Laud and his career with "the number of the Beast, 666."

$4\frac{1}{2} \times 3$  in.

Brit. Mus. Library, E. 18/8

409.

A CUP OF SACK PREST FORTH OF THE BEST GRAPES GATHERED THE LAST VINTAGE, IN THE LOYALL CONVERTS NEW DISTEMPARED VINEYARD. Which by frequent using, will make an old lame Capon-eater, able to shake his legs, and dance as roundly and nimbly : as a Boy of 18 years of age. Published for the good of those that are so distempared through Malignant humours ; Who may be cured at a cheap rate.

London, Printed by Jane Coe, 1644. In MS. "Decemb : 6." ["Dec. 6," 1644]

ON the title-page of this tract is a woodcut, representing a chalice. The text is satirical on the history of the period, preachers (see "New Preachers, New," Dec. 19, 1641, No. 211, 1641), and Church matters at the time.

$2\frac{3}{4} \times 2\frac{5}{8}$  in.

Brit. Mus. Library, E. 21/7.

## 410.

A SPIRITVAL CORDIAL FOR MY LORD OF CANTERBURY, Which hath beene long sicke of a Consumption (Evil men and deceevers waxing worse and worse) made by a Tenant of his in new Prison. And now presented to him, to see if it may be a meanes to recover him, if he be not past Cure.

*London, Printed for W. S. (William Starbuck?) 1644.*

[1644]

A BROADSIDE, in the upper left hand corner of which is a portrait intended for Laud, but having no resemblance to him: it was used elsewhere for the Archbishop of York, John Williams, and inscribed "York." It is to the waist, looks to our right, is nearly in full face, and wears a bishop's cap, small ruff, &c. See "A New Disputation," &c., Dec. 30, 1641, No. 214, 1641.

The ballad begins—

"Some news, my Lord, I will unfold,  
If with you I may be so bold,  
To show you how my case it stands  
Now I am in your prison-bands."

*Hebr.* 13. 3.

The verses continue with counsel to Laud, and conclude thus—

"William Starbucke this Cordiall make,  
When in the Counter he did lie  
Of Woodstreet in the prison house  
Because that oath he did deny."

*Zach.* 8, 17.

Per me William Starbuck.

See "A Full View of Canterburies fall," &c. Jan. 19, 1645, No. 418, 1645.

2½ × 3 in. *Brit. Mus. Library*, 669. f. 10, "Bagford Ballads," vol. ii. p. 13, and C. 20. f. "Luttrell Collection," vol. ii. p. 51.

## 411.

THE GREAT ASSIZE; or Christ's certaine and sudden appearance to Judgment. Being serious considerations on these four things, Death, Judgment, Heaven and Hell. By Mr. Stevens, minister. To the Tune of "Aim not too high," &c. Licensed according to order.

*Printed for P. Brooksby, at the Golden-Ball in Pye-corner, near West-Smithfield.*

[1644?]

A BROADSIDE, with three woodcuts. No. 1 represents Christ at the Day of Judgment; the dead rising from the grave; the living in prayer; two angels blowing trumpets. This was used also for "A most Godly and Comfortable Ballad," C. 20. f. "Roxburghe Ballads," vol. i. p. 130. No. 2, the mouth of hell, as in the mediæval manner; the devil receiving the pope, a cardinal, bishop, &c., and surrounded by flames. The same woodcut was used for "Hell's Hvrlic-Bvrlie," &c., Oct. 5, 1644, No. 406, 1644; "A Charme for Canterburian Spirits," Feb. 14, 1645, No. 420, 1645. No. 3, a human male skeleton, lying on its back upon the earth; an hour-glass at its head, a spade near its right leg; a skull and crossed bones are behind, near its left leg. The background is a landscape, full of hummocks. This woodcut was very frequently used in the middle of the seventeenth century.

See the reference to P. Brooksby, the publisher of this broadside, which accompanies the account of "The Scotch Wedding," &c., 1641?, No. 290, 1641.

1.—3 ×  $3\frac{1}{2}$  in.  
2.— $3\frac{1}{8}$  ×  $3\frac{1}{8}$  in.  
3.—7 ×  $2\frac{1}{2}$  in.

Brit. Mus. Library, C. 20. f. "Roxburge Ballads,"  
vol. i. p. 132.

## 412.

PORTRAITS OF ARCHBISHOP LAUD AND MR. HENRY BURTON.  
"Great was surnam'd GREGORIE of Rome, Our LITTLE by  
GREGORIE comes short Home."

[Jan. 10, 1645]

LAUD, in his robes, stands in front and vomits books; on the ground lie more volumes, which are inscribed "*Tobaco*," "*Canons and Constitutions*," "*Sundai No Sabath*," "*An Order Of Star Chamber*." Supporting the head of the archbishop stands Henry Burton, rector of St. Matthew's, Friday Street, London, the fellow-sufferer with Prynne and Dr. Bastwick. In reference to the treatment which he underwent, the left ear of Burton is torn and drops blood upon his ruff.

Laud exclaims, "*O Mr. Burton, I am sick at Heart*." The other replies, "*And so you will till Head from body part*." Above is written,—

"Great was surnamed GREGORIE of Rome,  
Our LITTLE by GREGORIE comes short home."

"Little" refers to Laud's short stature, and "Gregorie" to the hangman, *i. e.* Gregory, properly Richard Brandon (see "A Dialogue; or, a Dispute between the late Hangman and Death," June 20, 1649, No. 762, 1649).

Beneath the figures is the following: Burton says:—

"Raw-meats, o Bishop bredd sharp Cruditties  
Eares from the Pillory? other Cruelties  
As Prisonments, by your high Inquisition  
That makes your Vomits have no intermission.

Laud says:—

"My disease bredd by to much Plentitude  
Of Power, Riches: The rude multitude  
Did aye invy, and curbing of the zeale  
Of lamps, now shying in the Common-Weale."

These portraits are excellent likenesses of the men.

See "Portrait of Henry Burton," June 30, 1637, No. 138, 1637.

See Butler's "*Hudibras*," part i. c. iii. line 1122, where Burton is referred to as author of the pamphlet "*The Pope's Bull Baited*," 1627 (see "*The Baiting of the Pope's Bvll*," May 3, 1626, No. 100, 1626). See also, "*A Narration of the Life of Henry Burton*, according to copy written with his own hand," 1643, E. 94 / 10, and Wood's "*Fasti Oxon*."

See, in this Catalogue, "*England and Ireland's sad Theater*, Jan. 10, 1645, No. 416, 1645;" "*Archbishop Laud dining on the Ears of Prynne, Bastwick and Burton*," June 30, 1637, No. 136, 1637; the last is the date of their common sentence.

The inscriptions, "*Sundai no Sabath*," "*Canons*," &c. refer, the former to the essay by Dr. Pocklington, the latter to the ordinances of Laud (see "*Laud firing a Cannon*," Dec. 16, 1640, No. 148, 1640). "*Tobaco*," on the volume at Laud's

feet, refers to his dealings with the patent for tobacco. "Romes A B C," &c., p. 3 (see this title, March 1, 1641, No. 179, 1641), tells us that "Weight and measure he loved of all things but especially of patent Tobacco, the smoke of which most do hope will shortly choke him" (see "The Bishops Potion," March 1, 1641, No. 177, 1641). Mr. Grymston's "Speech in Parliament upon the Accusation and Impeachment of William Laud," &c. 1641, E. 196, avers, "Certainly, Mr. Speaker, he might have spent his time better (and more for his grace) in the pulpit, than thus sharking and taking in the Tobacco-shops," p. 4.

This print appears to have been made to illustrate the pamphlet styled "The Bishops Potion," &c., March 1, 1641, No. 177, 1641, with the text of which it agrees in nearly all the details.

For a detailed account of the cases of Prynne, Bastwick and Burton, see "A New Discovery of the Prelates Tyranny in their late Prosecutions," &c. 1641, E. 162, Prynne's "Canterburies Doome," 1646, and "Portrait of William Prynne," June 30, 1637, No. 137, 1637.

$6\frac{7}{8} \times 10$  in.

## 413.

PORTRAIT OF ARCHBISHOP LAUD, Speaking. "Gull : Quondam Arch : Cant :"

W. M. [William Marshall] *sculp.*

[Jan. 10, 1645]

A HALF-LENGTH figure of Laud, in the act of speaking (as if upon the scaffold), with his left hand before his breast, his right hand slightly removed from his side; wearing a scull-cap, black gown, and narrow ruff.

Under is written "Gull: Quondam Arch Cant." and the following appeal:—

"Lend me but one poore teare, when thow do'st see,  
This wretched Pourtraict of just miserie,  
I was Great Innovator, Tyran. Foe  
To Church, & State, all Times shall call me so.  
But since I'm Thunder-stricken to the Ground  
Learn how to stand, insult not 'ore my wound."

$2\frac{7}{8} \times 3\frac{3}{8}$  in.

## 414.

PORTRAIT OF ARCHBISHOP LAUD, SPEAKING. "Gull : Quondam Arch : Cant :"

W. M. (William Marshall) *sculp.*

[Jan. 10, 1645]

THIS is another version of the print which is described under the same title and date, No. 413, 1645; it differs from it in the writing below the print, being smaller than that on the other; a shadow which in the other is observable on the outer side of the right sleeve of the coat is absent here, the "e" of the word "poore" in the inscription is imperfect in the present, its loop not being joined to the body of the letter, as in the other.

$2\frac{7}{8} \times 3\frac{3}{8}$  in.



## 415.

"A PROGNOSTICATION VPON W: LAVD, LATE BISHOP OF CANTERBURY, WRITTEN AÑO: DOM: 1641: WHICH ACCORDINGLY IS COME TO PASSE." [Jan. 10, 1645]

*sould at the black bull cornhill neare the Royall exchange.* In MS. "feb. 27."

THIS is the title of a broadside, having the design upon one copper plate, the description upon another. The former represents, on a scaffold in front of the Tower, the executioner holding up the head of Laud as that of a traitor, and exclaiming, "*behold a traytors head.*"

Beneath is this inscription, in two columns:—

"My little<sup>1</sup> Lord, me thinks tis strange  
 that you should suffer such a change  
     in such a little space  
 You that so proudly tother day  
 did rule the king & country sway  
     must trudge to nother place.  
 Remember now from whence you come  
 And that your grandsiers of your name<sup>2</sup>  
     were dressers of old cloth  
 Goe bid the dead men bring there shers  
 And dresse your coate to saue your eares  
     or paune your head for both  
 The wind shakes cedars that are tall  
 an haughtie mind must haue a fall  
     You are but low I see  
 And good it had bin for you still  
 If both your body mind and will  
     In equall state should bee  
 The king by harkening to your charmes  
 Hug'd our destruction in his armes  
     and gates to foes didst ope  
 Your staffe would strike his scepter downe  
 your mighter would oretop the crowne  
     if you should bee a pope<sup>3</sup>  
 But you that did so firmly stand  
 to bring in popery to this land  
     haue mist your hellish ayme  
 Your saints fall downe your angells fly  
 your crosses on yourself doe lye  
     your crafts will be your shame  
 We scorne that popes with Crosier staues  
 Miters or keyes should make vs slaues  
     and to there feete to bend  
 The pope and his malicious crew  
 we hope to handle all like you  
     and bring them to an end

<sup>1</sup> See "Portraits of Archbishop Laud and Mr. Henry Burton," Jan. 10, 1645, No. 412, 1645.

<sup>2</sup> Laud was the son of a clothier at Reading.

<sup>3</sup> Laud was reported to be pleased with the title of "Your Holiness."

The silence clergy void of feare  
 in your damnation will haue share  
 and speake there mind at large  
 Your cheskake cap and magpy<sup>1</sup> gowne  
 that made such strife in everie towne  
 must now defray your charge  
 Within these six yeares six Ears<sup>2</sup> haue  
 bin crompt of worthy men and graue  
 for speaking what was true  
 But if your subtil head and eares  
 Can satisfie those six of ther's  
 ex-pect but what's your due  
 Poore people that haue felt your rod  
 yield laud to the devill, praise to god  
 for freeing them from thrall  
 Your little grace for want of grace  
 must loose your patriarchall place  
 and haue no grace at all  
 your white lawne sleeues that were ye wings  
 whereon you soard to lofty things  
 must be your fins to swim  
 Th' arch bishops sea by thames must goe  
 with him vnto the tower below  
 there to be rackt like him.  
 your oath cutts deepe your lyes hurt sore  
 your cannons<sup>3</sup> made scots cannons rore  
 but now I hope youle find  
 That there are cannons in the tower  
 will quickly batter downe your power  
 and sinke your haughty mind  
 The cominalty haue made a vow  
 no oath no cannons to allow  
 no bishops common prayer  
 No lazy prelates that shall spend  
 such great reuenues to no end  
 but virtue to impaire  
 Dum dogs that wallow in such store  
 that would suffice aboue a score  
 pastors of vpright will  
 Now theyle make all the bishops teach  
 and you must in the pulpit preach  
 that stands on Tower-hill.  
 When the yeoung lads to you did come<sup>4</sup>

<sup>1</sup> "No Magpies" was a cry often coupled with "No Bishops," and "No Popery" (see "The Bishops last Vote in Parliament," E. 138/6, "let us first by leave examine your *Lincie Wolsey habits*; that is, Mag-pie like white and black," &c.; and Sir John Bramston's "Autobiography," 1640-41).

<sup>2</sup> Those of Prynne, Bastwick and Burton, June 30, 1637; see "Portraits of Archbishop Laud and Mr. Henry Burton," Jan. 10, 1645, No. 412, 1645, "Laud dining on the Ears of Prynne, Bastwick and Burton," June 30, 1637, No. 136, 1637.

<sup>3</sup> "The Book of Canons."

<sup>4</sup> This refers to the gathering of apprentices before Lambeth Palace, May 11, 1640, a demonstration against Laud.

you knew there meaning by the drum  
 you had better yeilded then  
 Your head and body then might hane  
 one death, one buriall and one graue  
     by boyes but two by men  
 But you that by your judgements cleare  
 will make five quarters in a yeare  
     and hang them on the gates  
 That head shall stand vpon the bridge  
 when yours shall vnder traytors trudge<sup>1</sup>  
     and smile on your mist fates  
 The little ren<sup>2</sup> that soard so high  
 thought on his wings away to fly  
     like finch I know not whither  
 But now the subtil whirly wind<sup>3</sup>  
 debank hath left the bird behind  
     you two must flock together ;  
 A bishops head a debutys<sup>4</sup> breast  
 A finches tongue a wren froms nest  
     will set the deuil on foote  
 Hes like to hane a dainty dish  
 at once both flesh and fowle and fish  
     and duck and lambe<sup>5</sup> to boote  
 But this I say though your lewd life  
 did fill both church and state with strife  
     and trample on the crowne  
 like a blest martyre you will dye  
 for churches good shee riseth high  
     when such as you fall downe."

See "A Spiritval Cordial for my Lord of Canterbury," 1644, No. 410, 1644.  
 $5\frac{3}{4} \times 3\frac{3}{8}$  in. Brit. Mus. Library, 669, f. 10/18.

## 416.

"ENGLAND AND IRELANDS SAD THEATER or William Laud heretofore Arch-Bishop of Canterbury, his Trance and vision. Wherein is Layd open before us the miserable cruelties & vnheard of Tyrannies Caused by the popish factions.

"Des Bisschops van Cantelberghs Morgenwecker," &c.

[Jan. 10, 1645]

A BROADSIDE with an explanation in Dutch attached. A, Archbishop Laud in bed, dozing, his right hand upon "*Opera Caluin.*" Truth, C, naked, approaches, with the New Testament ("*De N. Waerhyt*"), pushed forward by Time, and accompanied by the ghost of Strafford, D, carrying a torch. These are followed by six persons (E, F, G, H, I, K), who are accompanying an angel, L, or "Religion," and

<sup>1</sup> Traitor's Gate in the Tower.

<sup>2</sup> Matthew Wren, Bishop of Ely.

<sup>3</sup> See "Times Alteration," Jan. 8, 1641, No. 162, 1641. Lord Finch and Secretary Windebank are here referred to.

<sup>4</sup> The Earl of Strafford.

<sup>5</sup> Drs. Duck and Lamb, see "The Spirituall Courts Epitomized," June 26, 1641, No. 201, 1641.

are described as godly men who had written against the archbishop and his party, and had their ears cut off or were set in prisons. At the foot of the bed is a wolf, B, standing upright, described as a monopolist, or finder of new inventions to raise money. He has a torch in one paw, a "patent" in the other; round his waist are tubs, perhaps intended for butter, cheese and coals—*i. e.* taxed articles of prime necessity; at its feet are emblems of Popery.<sup>1</sup> Through openings between columns in the background are views of the Tower and Laud's execution, and Laud kneeling before Parliament ("*het laeger kuy's*"). On three sides of the print are representations of cruelties which were committed upon individuals, thus inscribed in Dutch and English:—

- “ 1. A Preacher murdered by soldiers at the door of a church.
2. Prynne, Burton and Bastwick y<sup>e</sup> pillory [June 14, 1637].<sup>2</sup>
3. Mr. Smart is hard imprisoned.<sup>3</sup>
4. Mr. Lilburne whipt after the Cartes tayle [“Free Born John,” 1636].<sup>4</sup>
5. Here is the gentelwoman (hy Dublin), is flung in a fowle pit.
6. Groot Tiranny done agt Syr his wife and children.
7. a Certain gentelman Rostee at the fier and his children hande choppet off.
8. The greate tiranny used on the Pr. B. te on his wife.
9. The greate Tiranny practised o women an childer in Muster.
10. Mr. Germ<sup>b</sup> P<sup>r</sup> his priuities cut of.
11. People thrown into a river.

At the foot of the text attached is a table of references to the letters on the print, in Dutch.

Some copies have the following inscription, which, however, does not agree in all respects with the print or the Dutch description:—

*William Laud, Bishop off Caunterbury, dreaming in the prison thus speaketh. A.*

Ah me, alas how stand my haire on end?  
 What horrid ghost? what soule afflicting fiend  
 Comes here disturbs my sleepe? what flittring sight  
 Waves thus before mine eyes? how full of fright,  
 And feare am I? I know not where to hide mee,  
 Mine heart doth faile I see a ghost beside mee,  
 With pale miscolour'd mouth, and hollow sound  
 Tread to my bed, how gapes the fresh made wound?  
 I see the streaming blood his brest deface,  
 And trickling downe defiles the floore and place,  
 His hollow eyes hee gastly on mee bended,  
 Oh durst I aske where'n I have offended?  
 What drew him here? my speech is lost; I spie  
 Smith, Burton, Bastwicke; and in Companie  
 One Lilburne, Leighton with a troupe descending  
 Of angred furyes; farther yet attending  
 The bright resplendent truth whose beames surpasses  
 The middayes Sonne, my breath is stopt! alas  
 Through overflowing feare, as yet one more!

<sup>1</sup> See "The Patentee," 1641, No. 264, 1641; "The Complaint of Mr. Tenterhooke," &c., same date, No. 263, 1641.

<sup>2</sup> See "Portrait of William Prynne," June 30, 1637, No. 137, 1637.

<sup>3</sup> See "Portrait of the Rev. Peter Smart, M.A.," July 27, 1628, No. 102, 1628.

<sup>4</sup> See "Portrait of John Lilburne," June 30, 1637, No. 141, 1637.

<sup>5</sup> See below, where "Garman" is given as the name of this person.

Tis aged Time, whome I nere saw before,  
 My hope is lost I dive in endlisse seas  
 Ful plagues, oh restless Ghost! what can appease?  
 Why haunst thou mee in bed? how comst thou hither  
 And bindst these burdens on mee altogether  
 Which were before too greate, too full of smarting?

*The Ghost of the Deputy.*<sup>1</sup> B.

Laud, Laud awake, is now this sight departing  
 Through slumbrings sweete? when I am still tormented  
 With all those ills through thy bad counsell vented?  
 Look who stands here? tis now no time to see  
 Thee sleepe! I call for woe and wrath on thee!  
 Thow art the cause I lost my life and head,  
 That my deare blood was on a scaffold shed  
 Because I saw thy works and wicked aime,  
 And through blind zeale lent hand to raise the same  
 The Bishops state hast thow through craft transform'd,  
 And England wilfully incenst and storm'd  
 Against Scots kingdome, thou the king through lyes  
 Hast blinded and misled with closed eyes;  
 Deceiv'd the subject, by thy crafty guile  
 Attach't not onely goods but blood for spoile,  
 Ev'n as a raging wolfe whome hunger drives  
 To kill poor lambs; who with theyr holy lives.

- 1.<sup>2</sup> Advanced Gods honour, taught his holy word,
2. Through thy command are murd' red with the sword.
3. Some banisht, noses slit, eares piecemeale cut
4. As evil doers, in place of peace hast put  
 The land in discord and hast set on flame  
 The kingdomes welfare, that's the cause I came  
 And houerey wander by thy bed, nor know  
 Where I shall rest my land thus drown'd in woe,  
 And scourg'd with plagues, I haunt and rore so long  
 Till peace and love become the subjects song.

*Laud answereth*

Threatenst thou thus, then must I sinke in griefe?  
 I quake for feare, who comes to my reliefe?  
 Come holy father! helpe and stand by mee  
 All what I suffer's for thy cause and thee.

*Pope of Rome.* C.

Be not discourag'd Sonne! but courage take  
 Art thou thus tortur'd for mine honors sake  
 Thereby thou win'st a Crowne which shall not perish  
 Thou hast endeavour'd, done thy best to cherish  
 Romes holy fayth, and in the British Isle  
 To plant it, though it luck'd not, the while  
 Those light brain'd heretiques on all side cry  
 Resistance that myne holinesse must fly

<sup>1</sup> The Earl of Strafford.

<sup>2</sup> These numbers refer to the details of the designs which occupy the sides of the larger picture, as enumerated above.

And leave thee in the lurch, thou shalt be glad  
 When they in hell shall suffer and be sad  
 Through paines which Lucifer for them prepares,  
 That's my desire, but with paternal cares  
 Ile helpe thee, where no heretique can stop  
 Come here, Sonne, Ile absolve thee, and set ope  
 Heav'ns kingdome though th' art envy'd I assure thee,  
 Of thy salvation, will my keyes secure thee ?

*Lauds answer to the Pope.*

Wel Father tis my comfort to be blest,  
 By you through no deserts of myne exprest,  
 Tis you well knowne that here to fore it stood  
 On better foote with mee in goods and blood  
 In England here by hundreds I did hawle  
 In bands that not one widemouthd curre durst bawle  
 When I ought enterpris'd which further might  
 Your popish doctrine, and your highnesse right,  
 I thrust in Jesuites, rais'd with penn and lipp,  
 The fayth of Bellarmine, yea us'd the wipp,  
 In publique to correct those errors risen  
 And layd them up in everlasting prison,  
 That so I might with greater feare instill  
 Thy doctrine, and with speed obtaine thy will,  
 But now I sitt in woe, for all's in vaine,  
 Your holynesse must bee my helpe againe.

*The Ghost of Mr. Scott.*<sup>1</sup> D.

O Laud, dost thou still welter in thy sins ?  
 O Laud awake looke here! my wound begins  
 To bleed afresh, which though soo long agoe  
 Through thy eurst counsell I receiv'd, woe, woe,  
 See my abus'd and soulesse ghost doth rule  
 Through wounds thy bloody thirst enforc'd mee full  
 See soone my book *Vox Populi*,<sup>2</sup> was sent  
 To warne my lands, I must in banishment  
 By thy decree oh shame! strange countryes than  
 Must I bee forc't to range, unguilty man!  
 At Utrecht was I stab'd and lost my breath  
 Dy'd an unlookt not unlamented death,  
 O Laud this kingdome England, Scots & Yres  
 Witnesse my burd'nous sins; what speake those fires ?  
 Unheard of murderes, bloodsheds! all we beare  
 5. Are foulest treasons to augment our feare  
 Which hardest hearts relent such murdrous rapes<sup>3</sup>

<sup>1</sup> See "The Wrens Nest Defild," Dec. 30, 1641, No. 222, 1641; "Portrait of Count Gondomar," &c., 1620, No. 88, 1620; and "Portraits of John, Lord Finch of Fordwich, and Archbishop Laud," Jan. 8, 1641, No. 161, 1641.

<sup>2</sup> See "Portrait of Count Gondomar, &c., 1620, No. 88, 1620. This book was called "*Vox populi* or Newes from Spayne;" the first and second parts, 1620. See this title, No. 88, 1620. See also "Portraits of Jesuits and Priests," No. 86, 1620, and "The Spanishe Parliament," No. 85, 1620. The frontispiece to the first part of "*Vox populi*" (1103, E. 12.) consists of a portrait of Thomas Scott.

<sup>3</sup> This small design shows the ill-treatment of many women.

6. That hands, eares, fingers, scarce a member scapes,  
 7. But is cut of, the Godly made the preyes  
 8. Of thy companions, Laud, who tread thy wayes,  
 9. They boile the children fore the mothers face  
 Lamenting cant prevaile, teares take no place,  
 Husbands their wives see ravisht fore their eyes  
 Fathers their daughters, floods of miseries!  
 And greatest griefes, againe, the women view  
 Those wild their husbands oft in pieces blew.  
 As it fell out on James, cannot this force  
 Oh Laud, thine heart unto a true remorse  
 Fulliton, Garman by their cruel sword,  
 Are slaine, oh cruelty to bee abhor'd!  
 Good Mr. Blandry, by these Lyons Jawes  
 Receiv'd his death, as one condemn'd by lawes,  
 Must goe to th gallowes in a halter's hung  
 Before his wife, although shee wept and wrung  
 Her hands beg'd mercy, teares works no relent  
 But by those wolves flesh from the bone is rent,  
 Inhuman deeds! impossible to beare!  
 Hundreds are driv'n in the warres through feare  
 Some swimming strive to save theyr lives in vaine,  
 Escaping thence are by the murd'ers slaine,  
 Yea thousands more destroy'd through which the heart  
 Is terrify'd, Oh Laud, returne, convert!  
 Confesse to God thy sins Lament Lauds greife  
 That so in mercy hee may send reliefe.

*Mr. Prim speaks.* E.

Ungracious Laud! what mischeife hath thine hand  
 Done us? dishonouring our fathers land!  
 What woes and miseries are caus'd through thee  
 Both in the high of state and low degree?  
 How many poor mens hearts who for thy sake  
 And through thy projects are distrest and ake,  
 And yet not done? wee may condole the day  
 When thou Lands rest, king's honour stolst away,  
 How deare't hath cost us, wee have felt, yea still  
 At last shall God repay us good for ill.

*Mr. Smarth speaketh.*<sup>1</sup> F.

True faith, Oh Laud! hast thou dispis'd, disdain'd  
 And in God's Church, Christ's true beleife hast stain'd  
 Not to be clens'd then through the blood and breath  
 Of those who wish firme peace or happy death.

*Mr. Henry Burton<sup>2</sup> speaks.* G

Long time forbare I with thine haughty sprite

<sup>1</sup> Peter Smart, Prebendary of Durham, imprisoned from 1629 until 1640, a witness at Laud's trial (see "Portrait of the Rev. Peter Smart, M.A.," July 27, 1628, No. 102, 1628, "A Speech before the Lords in the Upper House, by Francis Rouse, Esquire, March 16, 1640," E. 19/42; and "A Sermon preached in the Cathedral Church of Durham, July 7, 1628, By Peter Smart; on the text, 'I hate them that hold of superstitious vanities,'" 1640. E. 206/8.

<sup>2</sup> See "Archbishop Laud, and Mr. Henry Burton," Jan. 10, 1645, No. 412, 1645, and "Portrait of Henry Burton," June 30, 1637, No. 138, 1637.

And plots, oh Laud! at last was forc't to write  
 That thou sought'st nought then cunningly to tie  
 And shackle us with Romish tyrannie  
 By which thy hate took fire, in open shame  
 Thou madst me suffer to disgrace my name  
 Englands full mouth out spreads as yet my losse  
 And highborne Parliament laments my crosse.

*Dr. Bastwick<sup>1</sup> speaketh.* II

Because in truths fast built on sacred story  
 By writing I withstood the Bishops glory,  
 Shewing the Commons, what unwholesome things  
 Were like to issue from those filthy springs  
 From Goods, state, children, banisht yea from wife  
 Was I condemn'd to prison during life<sup>2</sup>  
 But God at last hath scene and set us free  
 Oh Laud, from thy most bloody hand and thee.

*D. Leighton.<sup>3</sup>* I

Th' hast stucke thy tallons in my sighing heart  
 What griefe? what plagues? what tortures? and what smart  
 Have I by thee sustain'd? long six yeares space  
 Was I imprison'd, then in publique place  
 Most sharply whipt, how canst thou close thine eyes,  
 Oh Willem? hear'st thou not? awake, arise!  
 Humble thyself to God! there's nought now meets  
 Our cares through thee but murders in our streets.

*Mr. John Lilburne speaks.<sup>4</sup>* K

Awake, Oh Laud, awake, from sleep arise!  
 Pray God to dry the teares from Englands eyes  
 Thy doctrines false, thy popish tricks have brought  
 Our Land in suffrings & thy selfe to nought.

*William Laud speaks.*

Ah mee, heres woe, where shall I goe for aide?  
 I feele my powers through these ghosts dismaide  
 A little favour Deputie! be still!  
 Tis done with mee, I quake, my senses chill,  
 Through greate affright, teares faile, who can relieve mee?  
 His holinesse is now compeld to leave mee.

*The Ghost of the Deputy.*

Laud, Laud, it is thy guilt, thy selfe art hee

<sup>1</sup> See "Portrait of Dr. Bastwick," June 30, 1637, No. 139, 1637.

<sup>2</sup> June 14, 1637.

<sup>3</sup> Dr. Alexander Leighton, author of "Sion's Plea," had his nose slit, an ear cropped off, was whipped, sentenced to be imprisoned for twelve years, fined £10,000, and branded. He was released by the Long Parliament, 1640, and made keeper of the prison in Lambeth Palace. He was father of the Archbishop of Glasgow, see "Portrait of Dr. Leighton," Sept. 1628, No. 103, also "An Epitome," &c., of Dr. Leighton's Troubles, 1646, E. 354/4.

<sup>4</sup> Mr. John Lilburne, called "Free born John," was imprisoned by the Star Chamber, scourged, pilloried, and fined for importing the writings of Dr. Bastwick; imprisoned again until 1648, and died 1657. See "Portrait of John Lilburne," June 30, 1637, No. 141, 1637.



Which makes my restlesse ghost disquiet thee  
 I and my progeny, through thy deceit  
 Are fall'n in utter shame, when false conceipt  
 Entic'd us higher then was fit to bee  
 Thou spreads't the snares and wee were trapt by thee,  
 With zeale wee stood to serve at thy command  
 Not thinking on mine oath sworne to our Land  
 Nor promise made to State, this knewst thou still  
 Thou had'st betrayd us to thy traitrous will,  
 That rav'ning monster (which though eating store,  
 Is never full, but still doth covet more)  
 The monopolies, borne alone from thee  
 Whose ven'mous mouth bites many more with mee,  
 As doth the scorpion, by whose stinge and breath  
 Thousands are spoild with us and stung to death  
 Soo long thou livst my ghost shall trace thy path  
 And cry before thee, woe, and after wrath  
 I grant no minutes rest, till Time shall alter  
 Thy life to death, and necke within a halter,  
 Or tast how through thy throate an axe sharpe whet  
 Shall glide, thy time is short, the day is set.

*Truth and Religion.*      L

Now shines my brightnesse through so many fogg  
 And cloudes of sorrowes, and unheard of cloggs  
 Which hindred, lyes have held me long in scoffe  
 But I at last have drawne their vizards of  
 And publique made what hath been hidd, yea turne  
 The night of falsehood to a pleasing morne  
 Which doth revive each heart, though not full day  
 Tis light enough where truth must lead the way,  
 And where my sister Upright faith doth banish  
 False unbeleife, ev'n as the night doth vanish  
 Before the Sonne, the greater light burnes quicke  
 And 's set triumphing on a candlesticke  
 Which hath so long ben hid doth now appeare  
 David hath kil'd Goliath, all now feare  
 And fall in trapp, who scoft religion out  
 'Tis no mans worke, which God hath brought about,  
 Tis he hath wrought, his might alone be praised  
 Who truth with faith revives, at last hath rais'd ;  
 Such noble Heroes, men whose zeal and cares  
 Are for his Majesty and lands affaires.

*Time.*      M

What fear'st thou mee ? where as thou oft hast palter'd  
 Thy time in pleasures, but the time's now alter'd  
 When thou bethinkst time hast mispent of old,  
 I live, yea still a curse to thee, behold  
 Oh Laud, but unto thousands speake reliefe  
 Whome in thy time, thou soughtst to winde in griefe  
 I drive hence lyes with all these romish dodginghs  
 And urban head of them must seeke new lodgings  
 I teach both Scots and English wayes to know  
 Truth's power, the craftinesse of lyes, & show  
 True faith in state, yea with my sith I race

The Bastard roote and seed out of its place  
 Through might of Scotch & English Parlements  
 I tread the hoast with all their ornaments,  
 This is right time, although thou curst, by reason  
 I drive out Rome, Rome now is out of season  
 I seeme as newe to thee, but my gray hairs  
 Confirms mine age and yeares. Wel Pope repaire  
 Not Urban thou alone but all thy traine  
 Bee gone, for you shall never come againe.  
 Th' hast had thy time, but now 'tis fled, no stay  
 The king hath scene and sends thee Post away  
 Now Laud thy hope is lost, no teares, nor strife  
 Can alter time, with mee I'll take thy life,  
 And then will England, Scotland Ireland tie  
 In bonds of never ending unitie.

"FINIS.

"By John Crosse Philomus :"

Strafford was beheaded May 12, 1641, Laud, Jan. 10, 1645. A short time after this latter date, this print must have been published. See "Archbishop Laud in a Bird Cage," &c., March 1, No. 174, 1641; Three figures of Ecclesiastics, described as "Sound-Head," &c., No. 319, 1642; "Laud dining on the Ears of Prynne," &c., June 30, 1637, No. 136, 1637; "Portrait of Archbishop Laud, and Mr. Henry Burton," No. 412, Jan. 10, 1645.

It is not improbable that the notion of Laud dreaming in the manner heretofore described may have originated from the then well-known story of the Archbishop, when a poor scholar at Oxford, having dreamt that he would be a bishop, archbishop, persecutor, and, at last, sink into hell. "Whereupon," says Prynne, in his "Looking-glasse for all Lordly Prelates," 1636, p. 47, Note, "he awaked, and then and since oft related this dreame enough to terrify and awake his Lordship, if true, in the midst of his present furious persecutions" (see "Archy's Dream," Feb. 28, 1641, No. 167, 1641).

15½ × 12¼ in.

417.

THE LAST ADVICE OF WILLIAM LAUD, LATE ARCH-BISHOP,  
 TO HIS EPISCOPALL BRETHEREN; and especially to Bishop  
 Wren, who still remains Prisoner in the Tower.

London, Printed for J. B., 1644. In MS. "Feb. 11th 1644 [Jan. 10, 1645]

ON the title-page of this tract is a woodcut, the same as that used for "Immortality in Mortality Magnifi'd," "Feb. 19," 1647, No. 672, 1647; "Colonel Rainsborowes Ghost," Oct. 27, 1648, No. 721, 1648; "The Ghost of Sr. John Presbjter," "Aug. 11," 1647, No. 692, 1647; "The Qvakers Fiery Beacon," "June 24," 1655, No. 888, 1655; as a Tailpiece to "Ignatius his Prophecie," No. 344, 1642. The text is said to have been found in the Archbishop's study.

3 × 3½ in.

Brit. Mus. Library, E. 269/10.

## 418.

“ THE FULL VIEW OF CANTERBURIES FALL, FROM POP(E)  
DELIVER US ALL.” [Jan. 19, 1645]

Grace, and no grace,  
Hath wrought thy disgrace.

By way of frontispiece to a tract styled “ A Briefe Exposition, Paraphrase, or Interpretation upon the Lord of Canterburies Sermon or Speech upon the last Pulpit that he ever preached, which was the Scaffold on Tower-hill,” &c., written by William Starbucke, 1645, appears a woodcut, named as above, and representing the head of Laud bleeding and cut off at the neck, in front of which lies an axe. The head says :—

*“ My head that wrought all misery  
is smitten off, as you may see.  
You Prelats be warned by me,  
the reward of evill just you see.”*

A man in civil costume approaches and says,—

*“ Laud sought applaud,  
but justice turn'd the wheele.  
Hadst thou been good  
thow hadst been graced still.”*

Between the figures is written,—

*“ O Canterbury,  
had you had grace,  
For to beware  
this preaching place,  
Then had you better  
proved to be  
And praises gaind  
eternally.”*

See, by the same author, “ A Spiritval Cordial for my Lord of Canterbury,”  
1644, No. 410, 1644.  
 $4\frac{3}{8} \times 2\frac{7}{8}$  in.

Brit. Mus. Library, E. 26/1.

## 419.

THE DISCRPTION OF THE SEVERALL SORTS OF ANABAPTISTS.  
With there manner of Rebaptizing. Engraved by W.  
M[arshall]. Frontispiece to a tract entitled “ The Dippers  
dipt. Or, The Anabaptists Duck'd and Plung'd Over Head  
and Eares, at a Disputation in Southwark,” by Daniel  
Featley, D.D.

London, Printed for Nicholas Bourne, at the South Entrance of the Royall Exchange; and for Richard Royston, 1645. In MS. “feb. 7, 1644.”  
[“ Feb. 7th ” 1645]

THIS print comprises, in the centre above, the devil holding a cloth, on which is inscribed the title of the book; he is vomiting over several naked persons who

stand waist-high in the "Jordan." Behind the figures are "The Dipper," "The Dipper." They are in two groups of four persons each. The group on the right consists of four men, one of whom plunges the head of another in the river; the group on the left consists of three women, "Virgins of Sion," and a man: the latter is about to immerse one of the females. The sun sets behind hills. Below this part of the print is "Cyprian de Habitu Virg.:" &c.

At the sides of the print appear two columns of demi-figures in medallions; below are three medallions. The figures are thus named: "Nuncerian," with large ears; "Apostolian," with money falling from his open palm; "Seperatist," shut in a box; "Chatharist," with both hands raised, speaking; "Silent" with finger to his lips; "Enthusiast," raving; "Libertin;" "Adamite," naked; "Hutite," encircled by the Serpent of Eternity; "Hermerobaptist," naked, standing in water bathing his head; "Bucheldian" (*i. e.* follower of Bockheldt, or John of Leyden), caressing two women; "Menonist," writing in a book; "Georgian,"<sup>1</sup> with the devil flying into his mouth; "Melchoirist," two persons riding in a fiery chariot that is drawn by (?) wolves; "Augustinian" preaching, pointing to the sun.

Below the three lower and central medallions is "W. M. [Marshall] sculpsit. See the characters of all these Sorts tract the j chap: the first."

See also "Title-page to Heresiography," 1647, No. 703, 1647; "The Anabaptists Catechisme," E. 1185 / 8; "A Catalogue of the severall Sects," &c., "Jan. 19," 1647, No. 666, 1647; and "Some briefe Considerations On Dr. Featley his Book," &c. 1645, E. 270 / 22.

$4\frac{1}{2} \times 6\frac{3}{4}$  in.

Brit. Mus. Library, E. 268 / 11, and 1012 / 2.

#### 420.

A CHARME FOR CANTERBURIAN SPIRITS, Which (since the death of this Arch-Prelate) have appeared in sundry shapes, and haunted divers houses in the City of London. With his Graces waftage over the Red Sea of Cocitus in Charons Ferry-boat; And his magnificent entertainment into the Dæmoniack Court.

Printed for J. C. (Jane Coe) February the 14, 1645. In MS. "1644."

[Feb. 14, 1645]

On the title-page of this tract is a woodcut, representing, in the mediæval manner, "The Mouth of Hell," with Satan receiving the Pope, a Cardinal, two Bishops, and a Monk. At the side is:

"Laud play'd the Devil on the earth so well,  
That he is since in-stall'd Vice-roy of Hell."

The text describes the apparitions which are alleged by the title to have presented themselves, and thus satirizes certain persons then living.

This woodcut was used for "Hell's Hvrlic-Bvrlic," &c., Oct. 5, 1644, No. 406, 1644; No. 2, "The Great Assize," 1644?, No. 411, 1644.

$3\frac{1}{4} \times 3$  in.

Brit. Mus. Library, E. 269 / 18.

<sup>1</sup> That is, a follower of Daniel George, of Delft.

## 421.

MIDNIGHTS MEDITATIONS OF DEATH : With Pious and Profitable Observations, and Consolations : Perused by Francis Quarles a little before his Death. Published by E. B.

London, Printed by John Macock, and are to be sold at his house, in White Bear Court, on Adling hill, 1646. In MS. "feb : 25, 1645." ["Feb. 25," 1645]

THE frontispiece to this book consists of a print representing a tomb, containing bones, &c. At the right side of the print an arm issues from clouds, and holds a candlestick (?), above which plays a flame, at which Time is blowing through his trumpet. Above, the sun is in full splendour. On the opposite page are verses beginning thus :

"When first my *light* did shine, you lik'd me well.  
Now that is gone ; you hate my loathsome smell ;  
You with prolongers made me live, and art  
Preserv'd my *light* ; but now *Time* acts his part,  
Triumphant *Time*, shows now my glasse is run  
And all must end, that ever was begun :  
Envy hath played its part, and I do go  
To *Coffin* : as I do, all must do so."

$2\frac{7}{8} \times 3\frac{1}{2}$  in.

Brit. Mus. Library, E. 1164/3.

## 422.

TRUTHS VICTORY AGAINST HERESIE ; All sorts comprehended under these ten mentioned : 1. Papists, 2, Familists, 3. Arrians, 4. Arminians, 5. Anabaptists, 6. Separatists, 7. Antinomists, 8. Monarchists, 9. Millenarists, 10. Independents. As also a Description of the Truth, the Church of Christ, her present suffering estate for a short time yet to come ; and the glory that followeth at the generall Resurrection. B. I. G. (Graunt) A faithfull lover and obeyer of the Truth. In MS. "A Comfit maker in Bucklersbury."

London, Printed for H. R. at the three Pigeons in Pauls Church-yard, 1645. In MS. "Aprill 9th." ["April 9," 1645]

On the title-page of this tract is a woodcut, representing the sectaries in question standing at a table on three of its sides ; "P," the Pope, is next to "Ari," then "Bro," "Anab," "Arrian," "mona," "In Depen," "Antin," and "Mill" ; on the fourth side stands "Truth," as a woman, who holds a Bible towards the Millenarist. For Graunt, the Comfitmaker in Bucklersbury, see "These Trades-men," &c., "April 26," 1647, No. 678, 1647 ; for Familists, see "A briefe Discovery of the Blasphemous Doctrine of Familisme, first concieved and brought forth by Henry Nicolas of the Low Countries (Henrik Niclaes of Amsterdam) of Germany," E. 277/10, 1645 ; also, "Gangræna," by Thomas Edwards.

$4\frac{3}{8} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, E. 277/7.

## 423.

A SPECTACLE, OR COUNCELL OF CONSEQUENCE ; Given by him that will appeare as impartiall in his words, as the World has found him in his waies, he continues alike to all, and the same to the last ; he fears not the frowncs of Princes, nor is He terrible to any that want not honestie or understanding.

This is he that conquer'd the Nine Worthies, would you thinke it ? But if you please, ye may receive better information of his Actions from his owne Expressions.

*Licensed according to Order, and Printed by T. Paine, 1645. In MS. "June, 26."* [“June 26,” 1645]

On the title-page of this tract is a woodcut, representing Death as a skeleton, wearing a hat and cloak, with his dart beneath his feet, and in the act of speaking. On our left, the sun appears behind a mountain, at the foot of which is a city ; on the right is a cathedral and “*T. P.*”

The text is in the words of Death moralizing.

3½ × 3 in.

Brit. Mus. Library, E. 289 / 16.

## 424.

“SEVERALL VOTES OF TENDER CONSCIENCE,” religiously affected, as represented by a Heart borne upon the wings of “Tender Conscience Religiously affected.” [Aug. 19, 1645]

This is a republished print of the plate which supplied “Dictated Thoughts,” &c., “April 14,” 1646, No. 647. 1646, and refers, by means of the text which accompanies it, to an ordinance of the House of Lords, dated Aug. 19, 1645, which date is accordingly here applied to it. The text comprises resolutions claiming freedom of conscience, drawn up after the manner of votes of Parliament and particularly directed against the above-named ordinance, which commanded that “ruling elders should be chosen by the several ministers and members of their congregation who have taken the national covenant, and are not persons under age, nor servants that have no families.” The resolutions assert that many such persons are more godly than their parents and masters, and that such ordinancees are against tender consciences. The resolutions are dated “*May the first 1646,*” and signed “*Christian Meeknes, Clark to Tender Consciencs.*” A MS. note states “*It was July 23, 1646*” (see “*Frontispiece to ‘The Tender Conscience,’*” &c., “*May 9,*” 1646, No. 649, 1646 ; “*A Reply to Dictated thoughtes,*” &c., “*Nov. 7,*” 1646, No. 653, 1646).

3½ × 4 in.

Brit. Mus. Library, 669, f. 10 / 68.

## 425.

A TRUE AND WONDERFULL RELATION OF A WHALE, pursued in the Sea, and incountered by multitudes of other Fishes, as it was certified by divers Mariners of Weymouth, who comming from France in the good Ship called the Bonaven-

ture, did shoote the said Whale, which making to Land did strike upon the Shore, within three miles of Weymouth, where being opened there was found in the belly of it a Romish Priest, with Pardons for divers Papists in England and in Ireland, whose names are here inserted.

*Printed according to Order by I. H. In MS. "Nou: 7th, 1645."*

[Oct. 20, 1645]

ON the title-page of this tract is a woodcut, which represents a whale swimming towards the right, and swallowing a priest, who holds a Papal bull; the whale is surrounded by small fishes, and in the mid distance is a ship.

The text describes the alleged capture of the wonderful fish (Oct. 20, 1645), and the finding in its belly of "a Priest" and a "black leathern Box," containing pardons from the Pope for John Flower and Humphrey Vaux, Englishmen, "*John Muskery, William Preston, Patrick Oneule and James Macgennies*, Irish men."

$4\frac{5}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 308 / 24.

## 426.

### "THE SHEPHERDS ORACLES."

*Written by Franc. Quarles. London Printed for John Marriott and Richard Marriott. W. M[arshall] sculp.*

[Nov. 23, 1645]

THE Tree of "Religion"; at the foot of which stand Charles I., protecting it with his sword and sceptre, and a bishop, watering it. A Jesuit on the other side is stripping off the bark; three persons with pickaxes and a spade are endeavouring to root it up. Its branches are called "*Faith*," "*Hope*," "*Charitie*," "*Obedience*," "*Good workes*"; two persons, who sit in the tree, are cutting off the last two. At the side is a man standing in a tub, firing a gun at the tree, and holding a spear, on which are transixed a volume of "*Cannons*," the "*Liturg(y)*," and a bishop's cap. A hand holding a sword issues from heaven, as if to defend the tree against the attacks of its enemies.

This is the frontispiece to the second edition of Fr. Quarles's "The Shepherds Oracles delivered in certain Eglogues," E. 310/20; the address to the reader is dated 23 Nov., 1645, only one week later than the first edition. The only reference in the book to the plate is in the following lines from the eleventh additional eclogue:—

"But think'st thou Swain, the great Assemblies eye  
Beholds not these base Sycophants that lye  
Close gnawing at the root, as well as those,  
That with the Romish Axe, strike downright blows  
On the main body of religion's tree?  
Think'st thou their sharp ey'd Providence can see  
The Chamber Councils, and the close designs  
Of forain Princes, and their secret Mines  
Of State invention? Can their wisdoms rome  
Through all the world, and yet be blind at home?  
No, no; Philarchus, the Assemblies hand  
Feels but, as yet, the Pulses of the Land,  
Seeks out the ev'll; and, with skilfull eye,  
Enquiers where the peccant humours lye;  
But when th' apparent Symptomes shall disclose  
The certain griefs that vex and discompose

Our universall body ; then, no doubt,  
 Their active Wisdomes soon will cast about,  
 To make a glorious cure, which shall enhance  
 Heav'ns greater glory, settle and advance  
 The rest of groaning Sion, to th' encrease  
 Of their own honour, and Great Britain's peace."

There is a small copy of this print, see "Charles the Second defending with his Sword and Sceptre the Tree of Religion," 1683, No. 1128, 1683.  
 $4\frac{3}{4} \times 6\frac{3}{8}$  in.

## 427.

A SACRED DECRETALL, OR HUE AND CRY. From his Superlative Holinesse, Sir Symon Synod, for the Apprehension of Reverend Young Martin Mar-Priest. Wherein are displayed many witty Synodian Conceits, both pleasant & Commodious.

*Europe, Printed by Martin Claw-Clergy, Printer to the Reverend Assembly of Divines, for Bartholomew Bang-Priest, and are to be sold at his Shop in Toleration-street, at the sign of the Subjects Liberty, oposite to Presecuting Court.*  
 [1645]

On the title-page of this tract, is a woodcut, representing a bull, seated writing at a table, above which is a shelf bearing books. The bull may be supposed to have tossed the man who appears above his head, falling as if into a fire behind. Below the bull is "*Ord. for Tythes.*"

The text refers to the Assembly of Divines at Westminster and the Directory. See "Martin's Eecho; or a Remonstrance from his Holiness Reverend Young Martin Mar-Priest, responsoric to the late Sacred Synoddieall Decretall, in all humility presented to the revered, pious and grave consideration of the Right Revered Father in God, his superlative Holinesse, Sir Symon Synod," 1645, E. 290/2.

$4 \times 4\frac{1}{4}$  in.

Brit. Mus. Library, E. 286 / 15.

## 428.

NEWES FROM SMITH THE OXFORD JAYLOR. With the Arraignment of Mercurius Aulicus, who is sentenced to stand in the Pillory three Market dayes, for his notorious Libelling against State and Kingdome.

*London, Printed for J. B., 1645. In MS. "feb: 5th, 1644."* [1645]

On the title-page of this tract is the same woodcut as that which is described under "The Arraignment of Mercurius Aulicus," No. 429, 1645.

Smith, the Oxford gaoler, had been charged with having committed great cruelties upon his prisoners, among which were many Parliamentary soldiers and others, prisoners of war. (See "Englands Wolfe," &c., Sept. 1642, No. 308, 1642, "A most true and most sad Relation," &c., 1642, E. 89 / 13; "The Prisoners Report," &c., 1642, E. 93/23.) This tract consists of a dialogue between the gaoler and a gentleman; the former refers, ironically, to the many falsehoods of "Mercurius Aulicus" (Sir John Birkenhead), in respect to so-called victories obtained in the Civil War by the King's party; that he had been silenced by [Mercurius] Britannicus, the rival journal; also reference is made to the lasciviousness of Princes Rupert and Maurice, the defeat of the former at Marston Moor, and to "that



politique Head and *Hispaniolized* Lord *Don Diego Cottington*" (see "*Magna Britannia Divisa*," July 23, 1637, No. 143, 1637), "whose caste-downe looks tell us there is some fine *Spanish* trick hatching, to which the whore of *Babylon* shall be *Mother*. For the new-made Lord, *Iernyn*, here is no game for such Cock-Sparrowes in *England*, he shall have share in the two Crownes on the Frontispiece of *Aulicus* his *Pasquill* to beare his charges, till he comes to his old Lodging in the *Queenes Armes at Paris*." Henrietta Maria left England in December, before this tract appeared, and was then in Paris. It is further said that the Cornish women whom he had beguiled charged *Aulicus* at their tribunal at Brazenose Hall, Oxford, and that he was condemned to stand in the pillory three market days in Oxford, with other punishments.

See "A Whip for an Ape or *Aulicus*, his Whelp worm'd," &c., 1645, E. 298/18; "The Character of a London Diurnall," by Sir J. Birkenhead, 1644, E. 28/6, and "The Oxford Character of a London Diurnall Examined and Answered," E. 274/32.

$3\frac{1}{8} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, E. 27/13.

## 429.

ARRAIGNMENT OF MERCURIUS AULICUS, who is sentenced to stand in the Pillory three Market dayes, for his notorious Libelling against State and Kingdome.

London, Printed for J. B., 1645.

[1645]

By "*Mercurius Aulicus*" is intended Sir John Birkenhead, author of "*The Assembly Man*," 4103, e., who was editor of a periodical bearing that name, and advocating the Royal cause. He is represented in this woodcut standing in the pillory, upon a scaffold surrounded by troops armed with halberds. The "*Mercurius Aulicus*" was printed weekly in one sheet, and sometimes more, in quarto; it was published regularly, from the beginning of 1642 to the latter end of 1645, and occasionally afterwards. Birkenhead was author of several other pieces, in prose and verse; he adhered steadily to his principles, acquired the title of the "*Loyal Poet*," and suffered several imprisonments. He is said to have been concerned, with Butler and Cowley, in "*Wit and Loyalty Revived*;" he, Nov. 11, 1662, gave an "*Imprimatur*" for Butler's "*Hudibras*," Part I. He died Dec. 4, 1679.

"*Mercurius Britannicus*, No. 67," (E. 26/6), gives this account of Birkenhead, "Ile promise ye (*Gentlemen*) to make you all merry then; for this *Quibbler*, this *Toy*, this *Squib-cracke*, this *Fire-Drake Berkenhead*, was once (to my knowledge) an *Amanuensis*, that is, a *Scribe* to one of *Canterburies* Pharisaiicall *Chaplains*. And swaggerd some years in *Lambeth* with an *Italian* Inke-horne at his *girdle*, such a one as the *Popes* own *Secretary* wears; and never transcribed anything but what *Mr. Lombard*, and *Mr. Leyfield* first dictated unto him: By this he may guesse I know him well enough; and now let him begin when he dare in behalf of his old *Master*: In the mean time we have him here in the old habit, a poor thin single *Rag*, threabare transitory *Stuffe*, but faced fairly with *Rebels*."

This cut was used for the tract called "*Newes from Smith The oxford Jaylor*," No. 428, 1645.

$3\frac{1}{8} \times 3\frac{3}{8}$  in.

## 430.

PRONOSTIC MERVEILLEUX SUR L'ESTRANGE MALADIE DU SIEUR  
DOM DIEGO D'AUALOS. [1645]

A FRENCH broadside, with verses in that language beneath a print, and entitled as

above. The figures wear costumes of the middle of the seventeenth century, and have the names which are given in the following dialogue, written against them. Spain ("D. Diego Danallos"), with an owl perched on his hat, and very corpulent, is bled by France ("chirurgion"); physicked by Sweden ("medecin"); and vomiting cities and ships; he is voiding gold, which England ("Ca. Anglois") is converting into troops. Flanders is astonished (*Ca. Flâmen éfroyé*); Europe, Asia, Africa, and America are spectators of the scene. Under the feet of Spain lies the shadow of "Conçience," or the ghost-like figure of a naked woman bound and dead; Spain's right foot is upon her breast; a Dutch sailor ("Matelot") presents him with oranges.

*"Le Medecin Suedois.*

ESPAGNOL dont la faim n'est iamais assouuic,  
 Il vous faut rendre gorge ou bien perdre la vie,  
 Vous auez trop mangé.  
 Ce ventre monstrueux plein de tant de matiere  
 Menace tout le corps d'un triste Cimetiere,  
 S'il n'est bien tost purgé.  
 Je suis Medecin GORU, l'ancienne alliance  
 De nos deux Nations vous a sans defiance  
 Fait suivre mes Conseils;  
 Je cognois mieux que tous le mal qui vous possede  
 Et vous verrez tantost de mon puissant remede  
 Les effects sans pareils.  
 Je vais vous nettoyer bien mieux qu'un Hipocrate,  
 Les reins, les intestins, les poulmons et la rate,  
 Auez tant de bon-heur:  
 Que le monde estonné d'un si rare spectacle,  
 Le publiera par tout comme un nouveau miracle.  
 En me comblant d'honneur.  
 Mais ne vous fâchez pas contre vne Medecine  
 Qui va rechercher le mal iusques à la racine,  
 Endurez ses efforts:  
 Saigne, saigne François, ouure bien ceste veine,  
 N'esporgne point icy ny son sang ny ta peine,  
 Pour descharger ce corps.

*Le Chirurgien François.*

Monsieur le Medecin, prenez la patience  
 De voir faire à vos yeux un coup de ma science,  
 En ce pauvre perclus,  
 Je m'en vay le seigner avecque tant d'adresse,  
 Que son sang espuisé, le ventre ny la gresse  
 Ne l'empescheront plus.

*Le Matelot Holandois,*

Mon Maistre Capitan, je suis trop charitable  
 Pour vous laisser souffrir le goust insupportable  
 De ce breunage amer,  
 Je ne scaurois plus voir vos grimaces estranges,  
 Prenez de grace un peu du jus de ces oranges,  
 Qu'on porte à nostre mer.

*Le Cavalier Suedois*

Courage, Castillan, desia vostre mal cede,  
 Aux soins du Medecin dont le denin remede  
 Tranaille à vous purger,

O dieux qui vid iamais de merueille semblable !  
 Vostre bouche vosmit des vaisseaux effroiabes  
 Qui sont prest à nager.

*Le Cavalier Italien.*

Ces miracles inouïs sans doute vous importe,  
 Continuez tousiours a vosmir de la sorte,  
 Efforcez-vous Senor,  
 Et puisque contre vous le Hollandois complot  
 Vomissez s'il se peut vne nouvelle flotte  
 Pour deffendre vostre or.

*Le Cavalier Anglois.*

O prodige nouveau ! qu'elle estrange matiere  
 Fait ce gros Espagnol sortir de son derriere  
 O les beaux excremens !  
 Ce sont des patagons marquez au coin d'Espagne  
 Qui mettent à l'instant des soldats en campagne,  
 Et font des Regimens.

*Le Cavalier François.*

Tandis que l'on s'amuse Anglois tu t'acommode  
 De ce riche metal venu des Antipodes  
 Avec vn grand hazard,  
 Señor, il faut creuer ou rendre par derriere  
 De ces pieces d'argent iusques à la derniere,  
 I'en veux auoir ma part.

*Le Capitaine Espagnol.*

Helas ie n'en puis plus, ie me meurs, ie me pâme,  
 Enfin ie rendray tant qu'il faudre rendre l'ame,  
 Vous me ferez mourir.

*Le Medecin*

Vous n'avez pas tous fait, Senor prenés courage  
 Il faudra bien vomir encore d'auantage  
 Si vous voulez guerir.

*La Conscience.*

Ha meschant obstiné que veux-tu donc attêdre ?  
 Apres auoir tant pris n'est-il pas têps de rêdre  
 Ce qui n'est pas à toy ?  
 Tu foule sous les pieds ta pauure Conscience,  
 Et tu ne peux souffrir qu'avec impatience  
 Qu'on te parle de moy.

*L'Europe.*

Ie ne sçauois plus voir ce monstre de Nature  
 Que dessus vn fumier ou dans la sepulture,  
 Dieux il me fait horreur ?  
 Mes Sœurs exterminons ce corps qui tout  
 Voir tous les iours son vice, & le souffrir encore,  
 C'est estre dans l'erreur.

*L'Affrique.*

Pour moy ie n'en ē veux point son ventre insatiable  
 Deufât, qu'il fût remply me rendroit miserable,  
 Jl a trop bonnes dents :

Mais pour complaire encor à sa faim obstinée  
 Je luy donne à ronger la nouvelle Guinée  
 Qu'il se loge dedans.

*L'Asie.*

C'est trop près de mō biē & ce nouveau mesnage  
 Luy feroit rechercher d'abord le voisinage  
 Et sans doute a mon dan,  
 Qu'il s'en aille plustost voir sous quelqu'un des Poles,  
 S'il se trouue de l'or à faire des Pistoles,  
 Où deux iours font vn an.

*L'Amerique.*

I'y consens, & c'est la que doit estre son centre,  
 Cét air luy sera bon pour descharger son vêtre,  
 Et guerir sa douleur  
 C'est-là que sa santé quant & quant renenuë,  
 Il se fera cognoistre en la terre incognuë,  
 Par sa rare valeur."

$16\frac{1}{4} \times 8$  in.

Brit. Mus. Library, 669, f. 10 / 35.

431.

THE NATIVITY OF SIR JOHN PRESBYTER VERIFIED FROM  
 HIS CONCEPTION." [1645]

On page 5 of "The Nativity of Sir John Presbyter. Compared with the Rhodulphine and Lunsberges Table. Verified by his Conception, From the Cyclops, Brontes, Steropes and Pyrackmon, as they were making Thunder and Lightning in Mount Ætna, Compared with the Jvdgements of Ptolemey, Haly, Hermes, Albumazar, Seonor, Tasnier, Regiomontanns, Guido, Bonatus, Keplar, Galileus, and other learned Mathematitians, as well Antient as Moderne," is a woodcut, satirically representing a scheme for easting the nativity in question. The name of the author of this tract is given as Christopher Scale-sky; it was, probably, Syms.

See the "Atchieuement of Sr Iohn Presbiter," 1647, No. 702, 1647.

The text of the tract gives a ludicrous account of the subject of the "nativity" in question, describes what he must do and avoid, his character, conduct, &c.

$3\frac{1}{8} \times 2\frac{5}{8}$  in.

Brit. Mus. Library, E. 290 / 17.

ILLUSTRATIONS TO "HUDIBRAS." <sup>1</sup>

London, 1710.

432. HUDIBRAS AND RALPHO SALLYING FORTH. [c. 1645]

"Thus clad and fortify'd, Sir Knight,  
 From peaceful home set forth to fight."

Lines 403-4, Part I. Canto 1.

<sup>1</sup> Although the first edition of "Hudibras" received the "imprimatur" of Sir John Birkenhead, Nov. 11, 1662, and was published in 1663, and that comprised "The First Part" only, the subject of the poem, which is stated to have been "written in the time of the late wars," is to be looked for in a period earlier than the beginning of the second half of the seventeenth century. All the illustrations to this work are therefore grouped with the date, *circa* 1645.

In the distance, the bear appears with its attendants and a crowd of persons. In the lower corner, on our right, is the reference to the text of the poem, "p. 8." This print faces page 8 of "Hudibras," by S. Butler.

The subject of this print is thus stated in the well-known lines,—

"When Gospel-trumpeter, surrounded  
With long-ear'd rout, to battle sounded,  
And pulpit, drum ecclesiastick,  
Was beat with fist instead of stick;  
Then did Sir Knight abandon dwelling,  
And out he rode a-colonelling."

The character of Hudibras is supposed to have been intended for Sir Samuel Luke, of Bedfordshire, a colonel in the army of the Parliament, and an active opponent of the King. There is a curious reference to Sir Samuel in Cleveland's "Character of a Diurnal Maker," 1654, p. 1 (E. 720/6), which thus compares the news-writer: "He is swallowed up in phrase like Sir Samuel Luke in a great saddle, nothing to be seen but the giddy feather of his crown."

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 11626. aa.

#### 433. THE ADVENTURE OF THE BEAR AND FIDDLE.

"The Catalogue and Character,  
Of th' Enemies best men of War;  
Whom in a bold Harangue the Knight  
Defies, and challenges to fight:  
He encounters Talgol, routs the Bear,  
And takes the Fidler Prisoner;  
Conveys him to enchanted castle,  
There shuts him fast in wooden Bastile."

This print, which is a folding plate, occurs between pages 52 and 53 of "Hudibras," by S. Butler, published in 1710. In the lower corner, on our right, is the reference to the text of the poem, "p. 53."

The villagers approach from our left, with staves in their hands; Talgol leads the bear; Hudibras meets the crowd waving his sword, and attended by Ralph, who draws his sword. One of the men advances against the knight.

$5 \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 11626. aa.

#### 434. HUDIBRAS FALLING ON THE BEAR IN HIS ENCOUNTER WITH TALGOL AND MAGNANO.

"This Talgol viewing, who had now  
By flight escap'd the fatal Blow,  
He rally'd, and again fell to't;  
For catching Foe by nearer Foot,  
He lifted with such Might and Strength,  
As would have hurl'd him thrice his length,  
And dash'd his Brains (if any) out;  
But Mars, that still protects the Stout,  
In Pudding-time came to his aid,  
And under him the Bear convey'd;  
The Bear, upon whose soft Fur-Gown  
The Knight with all his weight fell down."

This print faces page 55 of "Hudibras," by S. Butler, published in 1710. In the lower corner, on our right, is the reference to the text, "p. 55."

Hudibras falls from his horse upon the bear; Talgol, Magnano, and another attack the Knight with staves; Ralpho flies, shouting and raising his hand. We have a back view of the last.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 11626. aa.

#### 435. RALPHO DEFENDING HUDIBRAS FROM THE ATTACK OF CROWDERO.

“And winged with speed and fury, flew  
To rescue Knight from Black and Blue.  
Which e'er he cou'd achieve, his Sconce  
The Leg encounter'd twice and once;  
And now 'twas rais'd to smite agen,  
When Ralpho thrust himself between.  
He took the Blow upon his arm,  
To shield the Knight from further Harm;  
And joyning Wrath with Force, bestow'd  
O'th wooden Member such a Load,  
That down it fell, and with it bore  
Crowdero, whom it propp'd before.”

This print faces page 58 of “Hudibras,” by S. Butler, published in 1710. In the lower corner, on our right, is the reference to the text, “p. 58.”

Hudibras has fallen to the ground and is seen, half sitting, half lying; Crowdero stands on the knight's right, and is about to strike him furiously. Ralpho interposes from his master's left side. The bear and the crowd are in the distance; many persons run away.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 11626. aa.

#### 436. TRULLA ATTACKING HUDIBRAS.

“Thus said, he jogg'd his good Steed nigher,  
And steer'd him gently toward the Squire;  
Then bowing down his Body, stretch  
His Hands out, and at Ralpho reach't;  
When Trulla, whom he did not mind,  
Charg'd him like Lightning behind.”

This print faces page 68 of “Hudibras,” by S. Butler, published in 1710. In the upper corner, on our right, is the reference to the text, “p. 68.” This should be “p. 89,” where the verses in question really occur. This page (89) is wrongly numbered “68.”

Ralpho lies on the ground, and is about to rise by the aid of Hudibras, who, seated on his horse and holding the squire with his right hand, and, having his sword in his left hand, is unexpectedly attacked by Trulla.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 11626. aa.

#### 437. HUDIBRAS VANQUISHED, AND DEFENDED BY TRULLA.

“But Trulla thrust herself between,  
And striding o'er his back agen,  
She brandish'd o'er her head his sword,  
And vow'd they should not break her word.”

This print faces page 94 of “Hudibras,” by S. Butler, published in 1710. In the lower corner, on our right, is the reference to the text, “p. 94.”

Hudibras lies supine on the ground; Trulla strides over him, holding his broadsword in her right hand, and waving it defiantly against the crowd. Behind Trulla is Ralpho, with one knee on the ground; behind Ralpho is one of the horses. The crowd advance from our left.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 11626. aa.

#### 438. HUDIBRAS AND RALPHO MADE PRISONERS, AND CARRIED TO THE STOCKS.

“The Knight and Squire first they made  
Rise from the ground where they were laid;  
Then mounted both upon their horses  
But with their faces to the a—s.  
Orsin led Hudibras’s Beast,  
And Talgol that which Ralpho prest;  
Whom stout Magnano, valiant Cerdon,  
And Colon waited as a guard on;  
All ush’ring Trulla in the Rear,  
With th’ arms of either Prisoner.”

This print faces page 95 of “Hudibras,” by S. Butler, published in 1710. In the lower corner, on our right, is the reference to the text, “p. 95.”

Hudibras sits sideways and is bound on his horse, which is led by a man who holds a stick in his left hand. Ralpho, mounted, follows his master, has his arms bound behind, and, as is always the case in this series of prints, wears his hat. Trulla walks at the side of the design, carrying a broadsword and three pistols. The crowd shout behind the riders; one man bears the hat of Hudibras on the end of a stick.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 11626. aa.

#### 439. THE WIDOW VISITING HUDIBRAS DURING HIS CONFINEMENT IN THE STOCKS.

“And ’twas not long before she found  
Him, and his stout Squire, in the Pound;  
Both coupled in enchanted Tether,  
By farther leg behind together:  
For as he sat upon his rump,  
His head, like one in doleful dump,  
Between his knees, his hands apply’d  
Unto his ears on either side;  
And by him, in another hole,  
Afflicted Ralpho, Cheek by Joul:  
She came upon him in his wooden  
Magician’s circle on the sudden,  
As Spirits do t’ a Conjuror,  
When in their dreadful shapes th’ appear.”

This print faces page 114 of “Hudibras,” by S. Butler, published in 1710. In the upper corner, on our right, is the reference to the text, “p. 114.”

Hudibras and Ralpho are seated in the stocks; the former holds his head between his hands, and rests his elbows on his thighs; he is bareheaded. The widow stands before the stocks. Ralpho has his arms folded on his breast. The usher, holding a long staff, stands behind the stocks.

$2\frac{5}{8} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 11626. aa.

## 440. HUDIBRAS AND HIS SQUIRE DISPUTING.

“ The Knight and Squire in hot dispute,  
Within an ace of falling out.”

Argument of the Second Canto.

This print faces page 140 of “ Hudibras,” by S. Butler, published in 1710. In the lower corner, on our right, is the reference to the text, “ p. 140.”

Hudibras, standing near the stocks, is angrily pulling off his coat; Ralpho stands in front, in profile, and seems to be preaching to his master. The stocks rise behind, and appear between the figures.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 11626. aa.

## 441. HUDIBRAS ENCOUNTERS THE SKIMMINGTON.

“ And now the cause of all their fear  
By slow degrees approach'd so near,  
They might distinguish diff'rent noise  
Of Horns, and Pans, and Dogs, and Boys,  
And Kettle-Drums, whose sullen dub  
Sounds like the hooping of a tub;  
But when the sight appear'd in view,  
They found it was an Antick Show;  
A Triumph that for pomp and state,  
Did proudest Romans emulate.”

This print, which is a folding plate, occurs between pages 156 and 157 of “ Hudibras,” by S. Butler, published in 1710. In the upper corner, on our right, is the reference to the text, “ p. 157.”

Hudibras and Ralpho, drawing their swords, stand on the extreme right of the design. The Skimmington fills the front of the print; it is led by a man who blows a cowhorn, and is followed by men with marrow-bones and cleavers, sticks and pans, bagpipes, &c. A man, mounted on a horse, bears a woman's garment upon a cross-pole, which is surmounted by a pair of cowhorns. Next comes a man with the panniers of his horse laden with filth and grains, which he scatters amongst the crowd by means of a ladle. A gauntlet, sword, and spurs are borne aloft by another rider, also a petticoat by a man whose horse wears a pair of cowhorns on its head. The “ Amazon,” mounted back to back with her husband, comes after these, and carries a ladle (?), with which she seems to be striking her companion a backward blow; he has his hand to his head, and bears a distaff. Behind Hudibras are the stocks.

$9\frac{1}{2} \times 5\frac{1}{8}$  in.

Brit. Mus. Library, 11626. aa.

## 442. SIDROPHEL EXAMINING THE KITE THROUGH HIS TELESCOPE.

“ This said, he to his Engine flew,  
Plac'd near at hand in open view,  
And rais'd it till it levell'd right  
Against the Glow-worm tail of Kite.  
Then peeping thro' (Bless us, quoth he)  
It is a Planet now I see,” &c.

This print faces page 179 of “ Hudibras,” by S. Butler, published in 1710. In the lower corner, on our right, is the reference to the text, “ p. 179.”

Sidrophel, the astrologer, stands in his chamber looking through a telescope at



the light which was attached to the tail of a kite, and visible through the window on our left. A boy, raising his right hand, stands behind the astrologer. A table stands near the window; upon it are a dial, an inkstand, a book and papers. At the foot of the table, on the floor, are a sphere, book, camera obscura (?), &c.

It is understood that Sidrophel represents Butler's view of John Lilly, the astrologer and almanack maker; Fisk, who is named in the text, is mentioned in Lilly's autobiography as "Nicholas Fisk, a licentiate in physic, born in Suffolk, fit for, but not sent to, the university:" he practised at Colchester.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 11626. aa.

#### 443. HUDIBRAS VISITING SIDROPHEL.

"Quoth Whachum, Venus you retriev'd,  
In opposition with Mars,  
And no benign friendly Stars  
T' allay th' Effect. Quoth Wizard, So!  
In Virgo? Ha? quoth Whackum, No:  
Has Saturn nothing to do in it?  
One tenth of's Circle to a minute.  
'Tis well, quoth he—Sir, you'll excuse  
This Rudeness I am forc'd to use," &c.

This print faces page 182 of "Hudibras," by S. Butler, published in 1710. In the lower corner, on our right, is the reference to the text, "p. 182."

The scene is the interior of the astrologer's chamber; he stands at the head of the table, wearing spectacles and gazing upwards; a pen is in his right hand, the fore-finger of his left hand is placed on a paper, which lies on the table. Whachum stands on the further side of the table and addresses Sidrophel; Hudibras and Ralpho approach the foot of the table.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 11626. aa.

#### 444. HUDIBRAS BEATS SIDROPHEL AND WHACHUM.

"But Hudibras was well prepar'd,  
And stoutly stood upon his guard:  
He put by Sidrophelo's thrust,  
And in right manfully he rusht;  
The Weapon from his gripe he wrung,  
And laid him on the earth along."

This print faces page 198 of "Hudibras," by S. Butler, published in 1710. In the upper corner, on our right, is the reference to the text, "p. 198."

Hudibras has thrown Sidrophel on the floor, and wrests the spit from his hands; Whachum, armed with the coal-fork, runs towards the front.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 11626. aa.

#### 445. HUDIBRAS WOOING THE WIDOW.

"I grant (quoth she) there are some few  
Who take that course, and find it true:  
But millions, whom the same does sentence  
To Heaven b'another way, Repentance."

This print faces page 243 of "Hudibras," by S. Butler, published in 1710. In the lower corner, on our right, is the reference to the text, "p. 243." This is a mistake for "P. 239," where are the lines to which the print refers.

The scene is the interior of a chamber, the walls of which are panelled in wood; a large mirror hangs behind the figures. Hudibras stands as if speaking, with his hands open, his left hand raised; the widow is in the front of the design, standing, and turning her face from Hudibras; her hands are extended.

$2\frac{3}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 11626. aa.

446. HUDIBRAS CATECHIZED.

“Meanwhile the Foe beat up his Quarters,  
 And storm'd the Outworks of his Fortress.  
 And as another of the same  
 Degree, and party, in arms and fame,  
 That in the same cause had engag'd,  
 And War with equal conduct wag'd,  
 By vent'ring only but to thrust  
 His head a span beyond his post,  
 B' a gen'ral of the Cavaliers  
 Was dragg'd through a Window by th' Ears;  
 So he was serv'd in his redoubt,  
 And by the other end pull'd out.”

This print faces page 245 of “Hudibras,” by S. Butler, published in 1710. In the lower corner, on our right, is the reference to the text, “p. 245.”

The knight, who had barricadoed himself under a table, crawls on all-fours from his post, and is attacked by the maskers; a man without a mask has assailed Hudibras from the further side of the table.

$2\frac{3}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 11626. aa.

447. “PRESBYTER,” THE “REFORMADO SAINT,” ESPOUSING  
 “THE GOOD OLD CAUSE.”

“Poor Presbyter was now Reduc'd,  
 Secluded, and Cashier'd, and Chous'd,  
 Turn'd out, and Excommunicate  
 90 From all affairs of Church and State,  
 Reform'd t'a Reformado Saint,  
 And glad to turn Itinerant,  
 To strole and teach from Town to Town,  
 And those he had taught up teach down.  
 95 And make those Uses serve agen  
 Against the New-inlightened Men;  
 As fit as when at first they were  
 Reveal'd against the Cavalier;  
 Damn Anabaptist and Fanatick,  
 100 As pat is Popish and Prelatick;  
 And with as little Variation,  
 To serve for any Sect i' th' nation.  
 The Good old Cause which some believe  
 To be the Dev'l that tempted Eve  
 105 With Knowledge, and does still invite  
 The World to Mischief with New Light,  
 Had store of Mony in her Purse,  
 When he took her for bett'r or worse;  
 But now was grown Deform'd and Poor,  
 110 And fit to be turn'd out of Door.”

"Presbyter," in Puritan costume, standing with his hat in his left hand, takes with his right hand the left hand of "the good old Cause," as personified by a female who wears a black wimple, and, standing, slightly raises the skirt of her dress so as to show her cloven feet; from under her petticoats a large tail appears, and rises behind her figure. At the foot of the design are bags of coin; behind "Presbyter" stands a man.

In the upper corner, on our right, is "p. 263."

This print faces page 263 of "Hudibras," by S. Butler, published in 1710.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 11626. aa.

#### 448. BURNING THE RUMPS AT TEMPLE BAR.

"For while we wrangle here, and jar,  
W' are grilly'd all at Temple-Bar:  
Some on the sign-post of an ale-house,  
Hang in Effigy, for the gallows," &c.

This print faces page 305, of "Hudibras," by S. Butler, published in 1710. In the lower corner, on our right, is the reference to the text "p. 305." Four objects, which may be intended for "Rumps," hang from a wooden frame and over a fire which blazes on the ground. Several men dance about the fire, shout and wave their hats.

Although the "Rumps" were burnt in 1660, Feb. 12, this illustration to the poem in question is, for convenience of classification, placed with other illustrations of "Hudibras."

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 11626. aa.

#### 449. HUDIBRAS AND THE LAWYER.

"To this brave Man, the Knight repairs  
For Counsel in his Law Affairs:  
And found him mounted, in his Pew,  
With Books and Mony plac'd for Shew," &c.

This print faces page 330 of "Hudibras," by S. Butler, published in 1710. In the lower corner, on our right, is the reference to the text, "p. 330."

The lawyer, pen in hand, rises at his table to receive Hudibras, who, in the act of removing his hat, approaches him.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 11626. aa.

### ILLUSTRATIONS TO "HUDIBRAS."

London, 1710.

#### 450. HUDIBRAS AND RALPHO SALLYING FORTH. [c. 1645.]

Copy from No. 432, 11626. aa.

Above the design is written, "Part I. Canto I. p. 12."

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1078. a. 10.

#### 451. THE ADVENTURE OF THE BEAR AND FIDDLE.

Copy from No. 433, 11626. aa.

Above the design is written, "Part I. Canto II. p. 80."

A line of birds which appear in the air, a little to our left of a point imme-

diately over the head of the fiddler, is absent in this copy; four birds only remain, and in a group, not in a line.

$5 \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1078. a. 10.

#### 452. HUDIBRAS FALLING ON THE BEAR IN HIS ENCOUNTER WITH TALGOL AND MAGNANO.

Copy from No. 434, 11626. aa.

Above the design is written, "Part I. Canto II. Page 83."

The top of the tree, which is in the middle of the print and stands against the sky, is in the original upright; in the copy, this top bows to our left, as if bent by the wind.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1078. a. 10.

#### 453. RALPHO DEFENDING HUDIBRAS FROM THE ATTACK OF CROWDERO.

Copy from No. 435, 11626. aa.

Above the design is written, "Part I. Canto II. Page 87."

The tree, which appears a little to our left and near the head of Crowdero, has, in the original print, a large bough, in its top, which leans to our right; in the copy, this large bough is omitted. In the original, the vest of Hudibras has six buttons; in the copy, five buttons appear.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1078. a. 10.

#### 454. TRULLA ATTACKING HUDIBRAS.

Copy from No. 436, 11626. aa.

Above the design is written, "Part I. Canto III. Page 134."

The church-steeple has a vane in the copy; there is no vane in the original.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1078. a. 10.

#### 455. HUDIBRAS VANQUISHED, AND DEFENDED BY TRULLA.

Copy from No. 437, 11626. aa.

Above the design is written, "Part I. Canto III. Page 142."

Between the head and right hand of Trulla appears, in the original, the chimney of a distant house; this is not repeated in the copy.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1078. a. 10.

#### 456. HUDIBRAS AND RALPHO MADE PRISONERS, AND CARRIED TO THE STOCKS.

Copy from No. 438, 11626. aa.

Above the design is written, "Part I. Canto III. Page 143."

There is, in the original print, a bright light on the leaf of Hudibras's hat on the side on our right, which is absent in the copy.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1078. a. 10.

## 457. THE WIDOW VISITING HUDIBRAS DURING HIS CONFINEMENT IN THE STOCKS.

Copy from No. 439, 11626. aa.

Above the design is written, "Part II. Canto I. Page 8."

The small triangular space of sky which is visible between the eaves, the wall, and a piece of timber in the house behind the stocks, is shaded in the original print; in the copy it is white.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1078. a. 10.

## 458. HUDIBRAS AND HIS SQUIRE DISPUTING.

Copy from No. 440, 11626. aa.

Above the design is written, "Part II. Canto II. Page 48."

The small triangular space of sky which is visible between the eaves, the wall, and a piece of timber in the house behind the stocks, is white in the original; in the copy it is partly shaded.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1078. a. 10.

## 459. HUDIBRAS ENCOUNTERS THE SKIMMINGTON.

Copy from No. 441, 11626. aa.

The copy differs from the original plate in height.

$9\frac{1}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1078. a. 10.

## 460. SIDROPHEL EXAMINING THE KITE THROUGH HIS TELESCOPE.

Copy from No. 442, 11626. aa.

Above the design is written, "Part II. Canto III. Page 108."

There is, in the original, a little globe enclosed by the bars of the sphere which stands near the table; this is absent in the copy.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1078. a. 10.

## 461. HUDIBRAS VISITING SIDROPHEL.

Copy from No. 443, 11626. aa.

Above the design is written, "Part II. Canto III. Page 112."

The paper which hangs on the wall, behind the figures, is, in the original, marked with four circles, which are absent in the copy.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1078. a. 10.

## 462. HUDIBRAS BEATS SIDROPHEL AND WHACHUM.

Copy from No. 444, 11626. aa.

Above the design is written, "Part II. Canto III. Page 136."

There is, in the original, a round object, like a paper-weight, lying on the paper which lies on the table; this is absent in the copy.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1078. a. 10.

## 463. HUDIBRAS WOING THE WIDOW.

Copy from No. 445, 11626. aa.

Above the design is written, "Part III. Canto 1. Page 52."

Hudibras's sword, in the original, hangs with the hilt on his right side; the hilt is on his left side in the copy.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1078. a. 10.

## 464. HUDIBRAS CATECHIZED.

Copy from No. 446, 11626. aa.

Above the design is written, "Part III. Canto 1. Page 56."

There are, in this copy, three transverse lines, showing joints in the boards of the floor of the room, which are absent in the original.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1078. c. 10.

465. "PRESBYTER"—THE "REFORMADO SAINT," ESPOUSING  
"THE GOOD OLD CAUSE."

Copy from No. 447, 11626. aa.

Above the design is written, "Part III. Canto 11. Page 82."

There is, in the original, a light on the right hoof of "the Good Old Cause," which is absent in the copy.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1078. a. 10.

## 466. BURNING THE RUMPS AT TEMPLE BAR.

Copy from No. 448, 11626. aa.

Above the design is written, "Part III. Canto 11. Page 146."

Behind the sticks of the rioters, on our left, the sky is white; it is shaded in the copy.

$2\frac{5}{8} \times 5\frac{3}{8}$  in.

Brit. Mus. Library, 1078. a. 10.

## 467. HUDIBRAS AND THE LAWYER.

Copy from No. 449, 11626. aa.

Above the design is written, "Part III. Canto 111. p. 148."

The highest horizontal member of the dado behind the figures is represented by three lines in the copy; it is shown by two lines only in the original.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1078. a. 10.

## ILLUSTRATIONS TO "HUDIBRAS."

London, 1716.

## 468. HUDIBRAS AND RALPHO SALLYING FORTH. [c. 1645]

Copy from No. 432, 11626. aa.

There are no upright lines on the lighted side of Ralpho's hat; these exist in the original print. The haunch of Ralpho's horse is marked by straight lines sloping to our left; these lines slope in the opposite direction in the original. In the lower corner, on our right, is "Part I. p. 12."

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1066. a. 8.

## 469. THE ADVENTURE OF THE BEAR AND FIDDLE.

Copy from No. 433, 11626. aa.

Three birds only appear in the sky above the staff of Talgol, instead of the line of birds in perspective of the original. In the lower corner, on our right, is "Part I. p. 18."

$4\frac{7}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1066. a. 8.

## 470. HUDIBRAS FALLING ON THE BEAR IN HIS ENCOUNTER WITH TALGOL AND MAGNANO.

Copy from No. 434, 11626. aa.

Two poplars appear beyond the knees of Ralpho's horse; the sky is very faintly engraved. In the lower corner, on our right, is "Part I. p. 82."

$2\frac{5}{8} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 1066. a. 8.

## 471. RALPHO DEFENDING HUDIBRAS FROM THE ATTACK OF CROWDERO.

Copy from No. 435, 11626. aa.

The front guard of Ralpho's sword is turned from the point in the copy; in the original it is turned up, *i.e.* towards the point of the weapon. In the lower corner, on our right, is "Part I. p. 87."

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1066. a. 8.

## 472. TRULLA ATTACKING HUDIBRAS.

Copy from No. 436, 11626. aa.

The horse of Hudibras has no belly-band; in the original and the copy of 1710, the animal is furnished with one. The same defect appears in the copy of 1720, where, however, the face of Ralpho is darkly shaded. In the lower corner, on our right, is "Part I. p. 102."

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1066. a. 8.

## 473. HUDIBRAS VANQUISHED, AND DEFENDED BY TRULLA.

Copy from No. 437, 11626. aa.

The upper portion, in the middle, of the sky is represented by lines sloping downwards to our left in the original, the same portion is in horizontal lines in this copy. The windows in the gable end of the nearer house are in outline here; in the original they are shaded. In the lower corner, on our right, is "Part I. p. 142."

$2\frac{5}{8} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 1066. a. 8.

## 474. HUDIBRAS AND RALPHO MADE PRISONERS AND CARRIED TO THE STOCKS.

Copy from No. 438, 11626. aa.

The sky, which in the original is marked by clouds, is, in this copy, white below the level of the eaves of the house. Three sticks rise above the heads of the crowd, and on the left of Hudibras. In the original, there are but two sticks. The expressions of many of the faces differ. In the lower corner, on our right, is "Part I. p. 143."

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1066. a. 8.

## 475. THE WIDOW VISITING HUDIBRAS DURING HIS CONFINEMENT IN THE STOCKS.

Copy from No. 439, 11626. aa.

In this copy the clouds are unbroken lower than the eaves of the house. In the lower corner, on our right, is "Part II. p. 7."

$2\frac{5}{8} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 1066. a. 8.

## 476. HUDIBRAS AND HIS SQUIRE DISPUTING.

Copy from No. 440, 11626. aa.

There is light on the hinder part of Ralpho's hat in this copy; in the original there is shadow in that place. In the lower corner, on our right, is "Part II. p. 48."

$2\frac{5}{8} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 1066. a. 8.

## 477. HUDIBRAS ENCOUNTERS THE SKIMMINGTON.

Copy from No. 441, 11626. aa.

A mass of cumulus cloud is behind the horns; in the original the sky is ruled flat in that part. In the upper corner, on our right, is "Part II. p. 74."

$9\frac{7}{8} \times 5$  in.

Brit. Mus. Library, 1066. a. 8.

## 478. SIDROPIEL EXAMINING THE KITE THROUGH HIS TELESCOPE.

Copy from No. 442, 11626. aa.

The circle on the dial which stands on the table is white; in the original it is shaded. In the lower corner, on our right, is "Part II. page 186."

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1066. a. 8.

## 479. HUDIBRAS VISITING SIDROPIEL.

Copy from No. 443, 11626. aa.

The paper which lies on the table receives light on its lower edge in the original; in this copy it is shaded. In the lower corner, on our right, is "Part II. page 112."

$2\frac{5}{8} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 1066. a. 8.

## 480. HUDIBRAS BEATS SIDROPIEL AND WHACHUM.

Copy from No. 444, 11626. aa.

The sun and moon are, in the original, drawn on the paper which is suspended on the wall; in this copy the paper is blank. In the lower corner, on our right, is "part 2, page 136."

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1066. a. 8.

## 481. HUDIBRAS WOOING THE WIDOW.

Copy from No. 445, 11626. aa.

A vine leaf is drawn as an ornament to the upper side of a mirror on the wall; in this copy this decoration is not defined. In the lower corner, on our right, is "part 3, Page 243."

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1066. a. 8.



## 482. HUDIBRAS CATECHIZED.

Copy from No. 446, 11626. aa.

The mullions of the window are hatched in the original; not so in this copy. In the lower corner, on our right, is "part 3, page 346."

$2\frac{5}{8} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 1066. a. 8.

483. "PRESBYTER"—THE "REFORMADO SAINT," ESPOUSING  
"THE GOOD OLD CAUSE."

Copy from No. 447, 11626. aa.

There is a light on the rim of the hat of the man who stands behind "Presbyter." In the lower corner, on our right, is "part 3, page 81." (?)

$2\frac{3}{8} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 1066. a. 8.

## 484. BURNING THE RUMPS AT TEMPLE BAR.

Copy from No. 448, 11626/aa.

The shadow on the ground from the legs of the man who dances on our left appears behind the left leg of his opposite neighbour; not so in the original. In the lower corner, on our right, is "part 3, page 146."

$2\frac{5}{8} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 1066. a. 8.

## 485. HUDIBRAS AND THE LAWYER.

Copy from No. 449, 11626/aa.

Hudibras has here two wrinkles across his forehead; not so in the original. In the lower corner, on our right, is "part 3, page 184."

$2\frac{1}{2} \times \frac{1}{4} 4$  in.

Brit. Mus. Library, 1066/a. 8.

## ILLUSTRATIONS TO "HUDIBRAS."

London, 1720.

## 486. HUDIBRAS AND RALPHO SALLYING FORTH. [c. 1645]

Copy from No. 432, 11626. aa.

The sky in this print is weaker and fainter in workmanship. The upright lines in the hat of Ralpho, on our right of that garment, are absent in the other copy, 1078. a. 10, of this print; in the present copy, which is of later date, they are extended over the entire hat. At the lower corner, on our right of this print, is "part 1, page 8."

$2 \times 4$  in.

Brit. Mus. Library, 238. a. 1.

## 487. THE ADVENTURE OF THE BEAR AND FIDDLE.

Copy from No. 433, 11626. aa.

At the lower corner, on our right, is "part I. page 53."

$5 \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 238 a. 1.

## 488. HUDIBRAS FALLING ON THE BEAR IN HIS ENCOUNTER WITH TALGOL AND MAGNANO.

Copy from No. 434, 11626. aa.

This copy is weaker than the original. Two poplars, instead of one, as in the original, appear on our left of the design, behind the knees of Ralpho's horse. In the lower corner, on our right, is "part 1, page 53."

$2\frac{5}{8} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 238. a. 1.

## 489. RALPHO DEFENDING HUDIBRAS FROM THE ATTACK OF CROWDERO.

Copy from No. 435, 11629. aa.

Instead of two trees on our left of the print, as in the original, this copy shows but one. In the lower corner, on our right, is "part 1, page 37."

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 238. a. 1.

## 490. TRULLA ATTACKING HUDIBRAS.

Copy from No. 436, 11626. aa.

The hat of Ralpho touches the lower margin of this print; in the original such is not the case. In the lower corner, on our right, is "part 1, page 89."

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 238. a. 1.

## 491. HUDIBRAS VANQUISHED, AND DEFENDED BY TRULLA.

Copy from No. 437, 11626. aa.

The roof of the house, which appears behind the head of the horse, is shaded in the original; in this copy it is almost white. In the lower corner, on our right, is "part 1, page 94."

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 238. a. 1.

## 492. HUDIBRAS AND RALPHO MADE PRISONERS, AND CARRIED TO THE STOCKS.

Copy from No. 438, 11626. aa.

The sky, which shows clouds in the original, on a level with the roof of the house, is, in this copy, ruled flat. In the lower corner, on our right, is "part I. page 25."

$2\frac{5}{8} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 238. a. 1.

## 493. THE WIDOW VISITING HUDIBRAS DURING HIS CONFINEMENT IN THE STOCKS.

Copy from No. 439, 11626. aa.

The sky is white about the eaves of the house; in the original clouds are shown. In the lower corner, on our right, is "part II. page 114."

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 238. a. 1.

## 494. HUDIBRAS AND HIS SQUIRE DISPUTING.

Copy from No. 440, 11626. aa.

The dividing line between the upper and lower limbs of the stocks is absent in the copy, present in the original. In the lower corner, on our right, is "part II. page 146."

$2\frac{5}{8} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, 238. a. 1.

## 495. HUDIBRAS ENCOUNTERS THE SKIMMINGTON.

Copy from No. 441, 11626. aa.

There are, in the copy, clouds above the horns, which are borne aloft; in the original the sky is flat. In the upper corner, on our right, is "part II. page 156."

$9\frac{1}{2} \times 5$  in.

Brit. Mus. Library, 238. a. 1.

## 496. SIDROPHEL EXAMINING THE KITE THROUGH HIS TELESCOPE.

Copy from No. 442, 11626. aa.

There is, in the original, a shadow on the dress, on Sidrophel's left leg, which is absent in the copy. In the lower corner, on our right, is "part II. page 179."

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 238. a. 1.

## 497. HUDIBRAS VISITING SIDROPHEL.

Copy from No. 443, 11626. aa.

The crocodile, which hangs from the ceiling, is marked, in the copy, on the back, by bars of black and white; it appears in the original as if covered by scales only. In the lower corner, on our right, is "part II. page 182."

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 238. a. 1.

## 498. HUDIBRAS BEATS SIDROPHEL AND WHACHUM.

Copy from No. 444, 11626. aa.

The paper on the table is, in the original, white; in the copy it is shaded. In the lower corner, on our right, is "part 2, page 198."

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 238. a. 1.

## 499. HUDIBRAS WOOING THE WIDOW.

Copy from No. 445, 11626. aa.

The panels on the distant side of the room are ruled in horizontal lines in the original; in the copy they are hatched. In the lower corner, on our right, is "part 3, page 243."

$2\frac{5}{8} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 238. a. 1.

## 500. HUDIBRAS CATECHIZED.

Copy from No. 446, 11626. aa.

The left arm of the erect figure on our left is in the copy light; in the original it is shaded to the wrist. In the lower corner, on our right, is "part 3, page 245."

$2\frac{5}{8} \times 4\frac{3}{4}$  in.

Brit. Mus. Library, 238. a. 1.

501. "PRESBYTER"—THE "REFORMADO SAINT," ESPOUSING  
"THE GOOD OLD CAUSE."

Copy from No. 447, 11626. aa.

The panel over the doorway is, in the original, equally dark with the rest of the wall of the room; in the copy it is considerably lighter than the wall. In the lower corner, on our right, is "part 3, page 269."

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 238. a. 1.

## 502. BURNING THE RUMPS AT TEMPLE BAR.

Copy from No. 448, 11626. aa.

The middle of the fire is, in the original, white; in the copy it is broken into flames. In the lower corner, on our right, is "part 3, page 309."

$2\frac{5}{8} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 238. a. 1.

## 503. HUDIBRAS AND THE LAWYER.

Copy from No. 449, 11626. aa.

The money on the table is shaded in the original; in the copy it is but slightly more than outlined. In the lower corner, on our right, is "part 3, page 330."

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 238. a. 1.

## ILLUSTRATIONS TO "HUDIBRAS."

(1726.)

## 504. (PLATE I.) FRONTISPIECE AND ITS EXPLANATION.

[c. 1645]

*W. Hogarth Inven. et sculp. Printed and sold by P. Overton, near St. Dunstan's Church in Fleetstreet.*

A bust portrait of Butler stands, enclosed by an oval frame, on a pedestal, on the right of which is Britannia, sitting and looking in a mirror, and, on the left, a satyr showing a volume of "Hudibras" to a boy, who carves on the pedestal a basso-relievo, which is thus described below: "The Basso Relievo on the Pedestal Represents the general Design of Mr. Butler, in his Incomparable Poem of Hudibras, Viz. Butler's Genius in a Car, Lashing around mount Parnassus, in the Persons of Hudibras & Ralph, Rebellion, Hypocrisy, and Ignorance, the Reigning Vices of his time." On a ribbon, which is twined about the portrait, is "*Mr. Samuel Butler, Author of Hudibras. Born 1612. Died 1680.*"

In an edition of the poem published in 1793, the above line of publication was altered to "*London: Printed for Robt. Sayer, Map & Printseller at No. 53 in Fleet Street.*"

$13\frac{3}{8} \times 9\frac{1}{4}$  in.

505. (PLATE II.) "SIR HUDIBRAS HIS PASSING WORTH,  
THE MANNER HOW HE SALLY'D FORTH."

[W. Hogarth Inven. et sculp.]

"Then did Sir Knight abandon dwelling,  
And out he rode a Colonelling.  
A Squire he had whose name was Ralph,  
That in th' Adventure went his half," &c.

The artist's name is not on the print. In the upper corner, on our right, is "2."

In an edition of the poem published in 1793, the following publication line was added: "*London: Printed for Robt. Sayer, Map & Printseller, at No. 53 in Fleet Street,*" and the artist's name is in the lower corner, on our left. This edition contains, also, Ross's print from Hogarth's design.

$13\frac{1}{4} \times 9\frac{1}{2}$  in.

## 506. (PLATE III.) HUDIBRAS'S FIRST ADVENTURE.

*W. Hogarth Inven. et sculp. Sold by Phil: Overton, near St. Dunstan's Church, Fleetstreet.*

"The Catalogue and Character,  
Of th' Enemies best men of War;  
Whom in a bold Harangue the Knight  
Defies, and challenges to fight:  
H' encounters Talgol, routs the Bear,  
And takes the Fidler Prisoner;  
Conveys him to enchanted castle,  
There shuts him fast in Wooden Bastile."

"Plate III." is not on the print. In the upper corner, on our right, is "3."

In an edition of the poem published in 1793, the above publication line was altered to "*London: Printed for Rob<sup>t</sup>. Sayer, Map & Printseller, at No. 53 in Fleet Street.*"

$13\frac{1}{8} \times 9\frac{1}{2}$  in.

## 507. (PLATE IV.) HUDIBRAS TRIUMPHANT (PLACING THE FIDDLE ABOVE THE STOCKS).

[*W. Hogarth Inven. et sculp.*]

He is dragging Crowdero towards the stocks, on the top of which Ralpho fixes his fiddle.

"Ralpho dispatch'd with speedy hast,  
And having ty'd Crowdero fast,  
He gave Sir Knight the end of Cord  
To lead the Captive of his Sword," &c.

The artist's name is not on the print, nor the number of the plate. In an edition of the poem published in 1792, the artist's name was added.

$13\frac{1}{8} \times 9\frac{3}{8}$  in.

## 508. (PLATE V.) HUDIBRAS, VANQUISH'D BY TRULLA.

*W. Hogarth Inven. et sculp. Printed and sold by Philip Overton, near St. Dunstan's Church in Fleetstreet.*

"Meanwhile the other Champion yerst  
\* \* \* \* \*  
But Trulla thrust herself between,  
And striding o'er his back agen,  
She brandish'd o'er her head his Sword,  
And vow'd they should not break her word," &c.

In the upper corner, on our right, is "5." "Plate V." is not on the print.

In an edition of the poem published in 1793, the above publication line was altered to "*London: Printed for Rob<sup>t</sup>. Sayer, Map & Printseller, at No. 53 in Fleet Street.*"

$13\frac{1}{4} \times 9\frac{1}{4}$  in.

## 509. (PLATE VI.) HUDIBRAS IN TRIBULATION.

*W. Hogarth Inven. et sculp.*

Hudibras and Ralpho sit in the stocks; the lady visits them.

“She vow’d she would go see the sight,  
And visit the distressed Knight.”

In the upper corner, on our right, is “6.”

This print was included in an edition of 1793, without alteration.

 $13\frac{3}{8} \times 9\frac{3}{8}$  in.

## 510. (PLATE VII.) HUDIBRAS ENCOUNTERS THE SKIMMING-TON.

*W. Hogarth Inven. et sculp.*

“This said, they both advanced and rode  
A Dog Trot. \* \* \*  
Then Hudibras with Face and Hands  
Made signs for silence which obtain’d,  
What means (quoth he) this Dev’t’s Procession  
With Men of Orthodox Profession,” &c.

This plate was used, without alteration, for an edition of the poem published in 1793, when “12” was added in the upper corner, on our right.

 $19\frac{5}{8} \times 9\frac{5}{8}$  in.

## 511. (PLATE VIII.) HUDIBRAS BEATS SIDROPIEL AND HIS MAN WHACHUM.

[*W. Hogarth Invent. et sculp.*]

“Quoth he, this Scheme of the Heav’ns set  
Discovers how in Fight you met.

\* \* \* \* \*  
Quoth Hudibras I now perceive  
You are no Conjurer by your leave  
That Paltry Story is untrue  
And forged to Cheat such Gulls as you,” &c.

The artist’s name and the number of the plate do not appear on the print. In an edition of the poem, published in 1793, the former was added. “8” appears, in both cases, in the upper corner, on our right, of the print.

 $13\frac{1}{2} \times 9\frac{3}{8}$  in.

## 512. (PLATE IX.) HUDIBRAS CATECHIZ’D.

*W. Hogarth, Invent. et sculp.*

“No sooner was he come t’ himself,  
But on his neck a Sturdy Elf  
Clapped in a trice his Cloven hoof,  
And thus attacked him with reproof, &c.”

For an edition of the poem published in 1793 this plate was used without alteration. In the upper corner, on our right, "4" was added.

$13\frac{1}{2} \times 9\frac{1}{2}$  in.

### 513. (PLATE X.) THE COMMITTEE.

(W. Hogarth, Invent. et sculp.) *Printed and Sold by P. Overton, near St. Dunstan's Ch. in Fleet-street.*

"And now the Saints began their Reign," &c.

The artist's name and the number of the plate do not appear on the print. "Carried on in the next Print" is in the lower corner, on our right.

In an edition of the poem published in 1793, the above line of publication is altered to, "*London, Printed for Robt. Sayer, Map & Printseller, at No. 53, in Fleet-street.*" The artist's name and "3" were added.

$13\frac{1}{8} \times 9\frac{1}{2}$  in.

### 514. (PLATE XI.) BURNING YE RUMPS AT TEMPLE BARR.

[W. Hogarth, Invent. et sculp.]

"That Beastly Rabble that came down  
From all the Garretts in the Town."

\* \* \* \*

"For while we Wrangle here and Jar,  
We're Grilly'd all at Temple-Bar  
Some on the Sign-Post of an Ale-house,  
Hang in Effigie for the Gallows," &c.

The artist's name does not appear on the print. "11" was added to the plate for an edition of the poem published in 1793.

$19\frac{3}{8} \times 9\frac{5}{8}$  in.

### 515. (PLATE XII.) HUDIBRAS AND THE LAWYER.

*W. Hogarth, Invent. et sculp.*

"To this brave Man the Knight repairs  
For Counsel in his Law-affairs;  
And found him mounted in his Pew  
With Books and Mony, placed for shew," &c.

In the edition of the poem published in 1793, this print was used without alteration. "7" was added in the upper corner, on our right.

$13\frac{3}{8} \times 9\frac{5}{8}$  in.

## ILLUSTRATIONS TO "HUDIBRAS."

London, 1726.

### 516. HUDIBRAS AND RALPHO SALLYING FORTH.

*Wm. Hogarth, Invt. et sculp.*

[c. 1645]

This print faces page 15 of "*Hudibras*," published in 1726. In the upper corner of the print, on our left, is "P. 15"; in the lower corner, on our right, is "W. Hogarth,

Invt. et sculp." In the lower corner, on our left, is "1." Hudibras and his squire Ralpho are riding together towards our left; Ralpho holds out his right hand, as though showing the way.

This print is used to illustrate editions of Hudibras, published in 1732 and 1739.  
 $2\frac{7}{8} \times 4\frac{3}{4}$  in. Brit. Mus. Library, 11626. aaa.

### 517. THE ADVENTURE OF THE BEAR AND FIDDLE.

*Wm. Hogarth, Invt. et sculp.*

This print occurs between pages 56 and 57 of "Hudibras," published in 1726. In the upper corner, on our left, is "p. 56"; in the lower corner, on our right, is "Wm. Hogarth, Invt. et sculp.": in the lower corner, on our left, is "2." Talgol, the bear and fiddler, and a crowd of villagers armed with staves, advance from our left toward Hudibras and Ralpho, who are seated on horseback, on our right; Hudibras raises his left hand in the act of addressing them.

$4\frac{7}{8} \times 4\frac{1}{2}$  in. Brit. Mus. Library, 11626. aaa.

### 518. HUDIBRAS FALLING ON THE BEAR IN HIS ENCOUNTER WITH TALGOL AND MAGNANO.

*Wm. Hogarth, Invt. et sculp.*

This print is placed between pages 88 and 89 of "Hudibras," published in 1726. In the upper corner, on our left, is "p. 88"; in the lower corner, on our right, is "Wm. Hogarth, Invt. et sculp.": in the lower corner, on our left, is "3."

$5 \times 4\frac{1}{4}$  in. Brit. Mus. Library, 11626. aaa.

### 519. TRULLA ATTACKING HUDIBRAS.

*Wm. Hogarth, Invt. et sculp.*

This print faces page 122 of "Hudibras," published in 1726. In the upper corner, on our left, is "p. 122": in the lower corner, on our right, is "W. Hogarth, Invt. et sculp.": in the lower corner, on our left, is "4." Ralpho lies on the ground, and is trying to rise by the help of Hudibras, who is seated on his horse, holding the squire with his left hand, and is unexpectedly attacked by Trulla with a bludgeon.

This print is also used to illustrate editions of "Hudibras," published in 1732 and 1739.

$2\frac{3}{4} \times 4\frac{5}{8}$  in. Brit. Mus. Library, 11626. aaa.

### 520. HUDIBRAS VANQUISHED AND DEFENDED BY TRULLA.

*Wm. Hogarth Invt. et sculp.*

This print faces page 128 of "Hudibras," published in 1726. In the upper corner, on our left, is "p. 128"; in the lower corner, on our right, is "Wm. Hogarth, Invt. et sculp.": in the lower corner, on our left, is "5."

Trulla bestrides the prostrate knight, and, armed with his basket-hilted sword, keeps off the crowd, who are trying to attack him with cudgels.

This print is also used to illustrate editions of "Hudibras" published in 1732 and 1739.

$2\frac{5}{8} \times 4\frac{5}{8}$  in. Brit. Mus. Library, 11626. aaa.



## 521. HUDIBRAS AND RALPHO MADE PRISONERS, AND CARRIED TO THE STOCKS.

*W. Hogarth Invt. et sculp.*

This print faces page 130 of "Hudibras," published in 1726. In the upper corner, on our left, is "p. 130"; in the lower corner, on our right, is "W. Hogarth, Invt. et sculp.;" in the lower corner, on our left, is "6."

Hudibras and Ralpho are seated on their horses, which are being led towards the left, with their faces to the tails; Hudibras's arms are bound behind his back, and his head is bare; Ralpho's arms are free, and he wears his hat; Trulla follows, carrying two swords, and many men accompany them; one of the men holds up the knight's hat on the end of a cudgel.

$4\frac{7}{8} \times 4\frac{5}{8}$  in.

Brit. Mus. Library, 11626. aaa.

## 522. THE WIDOW VISITING HUDIBRAS DURING HIS CONFINEMENT IN THE STOCKS.

*Wm. Hogarth Invt. et Sculpt.*

This print is placed between pages 130 and 131 of "Hudibras," published in 1726.

In the upper corner, on our left, is "p. 131"; in the lower corner, on our left, is "7: W. Hogarth Invt. et sculp.;"

Hudibras and Ralpho are seated in the stocks, on our left; the former is bare-headed, and rests his head on his hands, the latter has his arms folded, and wears a hat; before them stands the widow, speaking; behind is the prison, through the barred window of which a prisoner is watching the scene.

This print is also used to illustrate editions of "Hudibras" published in 1732 and 1739.

$2\frac{3}{4} \times 4\frac{5}{8}$  in.

Brit. Mus. Library, 11626. aaa.

## 523. HUDIBRAS AND HIS SQUIRE DISPUTING.

*Wm. Hogarth Invt. et scul.*

This print faces page 160 of "Hudibras," published in 1726. In the upper corner, on our left, is "p. 160"; in the lower corner, on our right, is "Wm. Hogarth Invt. et scul.;" in the lower corner, on our left, is "8."

Hudibras is standing on our left, near the stocks, divested of his hat and coat, and scratching his head, as he listens to the squire, who is addressing him in an energetic manner; in the distance, a maid-servant sweeps near a doorway.

This print is also used to illustrate an edition of "Hudibras" published in 1732.

$2\frac{3}{4} \times 4\frac{5}{8}$  in.

Brit. Mus. Library, 11626. aaa.

## 524. HUDIBRAS ENCOUNTERS THE SKIMMINGTON.

*W. Hogarth Invt. et sculp.*

This print faces page 183 of an edition of "Hudibras" published in 1726. In the upper corner, on our left, is "P. 183"; in the lower corner, on our right, is "W. Hogarth Invt. et sculp.;" in the lower corner, on our left, is "9."

Hudibras and Ralpho advance from our left; a man assails, with a staff, the

rear of the squire's horse; Hudibras shields his face with his left arm; an old woman sits in front, and, with a bellows, blows a fire which burns under a three-legged pot.

$9\frac{1}{2} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, 11626. aaa.

### 525. SIDROPHEL EXAMINING THE KITE THROUGH HIS TELESCOPE.

*W. Hogarth Invt. et sculp.*

This print faces page 200 of "Hudibras," published in 1726.

In the upper corner, on our left, is "p. 200"; in the lower corner, on our right, is "W Hogarth Inu et sculp."; in the lower corner, on our left, is "10."

Sidrophel, in a wig and gown, is standing outside his house, and looking through a telescope, which is hung from an obelisk; behind him stands his man, Whachum, looking upwards also, in an attitude of astonishment. In the background is a landscape, with a bridge.

$2\frac{5}{8} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, 11626. aaa.

### 526. HUDIBRAS VISITING SIDROPHEL.

*W. Hogarth Invt et sculp.*

This print faces page 204 of "Hudibras," published in 1726. In the upper corner, on our left, is "p. 204"; in the lower corner, on our right, is "W. Hogarth Invt. et sculp."; in the lower corner, on our left, is "11."

Sidrophel is seated at a table on our left, wearing a cap, fur gown, and spectacles, and holding a pen; on the further side of the table stands Whachum, who addresses him; Hudibras and Ralpho approach the table from our right.

$2\frac{3}{4} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, 11626. aaa.

### 527. HUDIBRAS BEATS SIDROPHEL AND WHACHUM.

*W. Hogarth Invt. et sculp.*

This print faces page 223 of "Hudibras," published in 1726. In the upper corner, on our left, is "p. 223"; in the lower corner, on our right, is "W. Hogarth Invt. et sculp."; in the lower corner, on our left, is "12."

Hudibras, having overthrown Sidrophel, is standing over and wresting the spit from him with his right hand, while with his left he raises his sword; Whachum, dropping the coal-fork, runs towards our left.

$2\frac{1}{2} \times 4\frac{5}{8}$  in.

Brit. Mus. Library, 11626. aaa.

### 528. HUDIBRAS WOOING THE WIDOW.

*W. Hogarth Invt et sculp.*

This print faces page 243 of "Hudibras," published in 1726. In the upper corner, on our left, is "p. 243"; in the lower corner, on our right, is "W. Hogarth Invt. et sculp."; in the lower corner, on our left, is "13."

The widow is standing outside her house, wearing a hood, and with her arms folded; Hudibras approaches her from our right, bowing, with a hat in his hand; the door of the house stands open, and a man is peeping through a window.

$2\frac{1}{2} \times 4\frac{5}{8}$  in.

Brit. Mus. Library, 11626. aaa

## 529. HUDIBRAS CATECHIZED.

*W. Hogarth Inv. et sculp.*

This print faces page 299 of "Hudibras," published in 1726. In the upper corner, on our left, is "p. 299"; in the lower corner, on our right, is "W. Hogarth Inv. et sculp."; in the lower corner, on our left, is "14."

Hudibras is lying on the ground, assailed by three maskers; one stands over him, with a foot on his back, and addresses him; another holds him by the ear and cudgels him; the third crouches before him, holding a lantern and a club.

$2\frac{5}{8} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, 11626. aaa.

## 530. BURNING THE RUMPS AT TEMPLE BAR.

*W. Hogarth Inv. et sculpt.*

This print faces page 364 of "Hudibras," published in 1726. In the upper corner, on our left, is "p. 364"; in the lower corner, on our right, is "W. Hogarth Inv. et sculpt"; in the lower corner, on our left, is "15."

The design comprises a view of Temple Bar; the effigies of members of the Rump Parliament, sitting astride of sticks borne on men's shoulders, are carried towards the gate; an effigy is hanging from a sign; a fire, with "Rumps" suspended over it, burns on our left, in front.

A folding plate.

$5 \times 4\frac{1}{8}$  in.

Brit. Mus. Library, 11626. aaa.

## 531. HUDIBRAS AND THE LAWYER.

*W. Hogarth Inv. et sculp.*

This print faces page 392 of "Hudibras," published in 1726. In the upper corner on our left, is "p. 392;" in the lower corner, on our right, is "W. Hogarth, Inv. et sculp.;" in the lower corner, on our left, is "16."

The lawyer sits at his desk, with his head resting on his hand, and listens to Hudibras, who stands before him, on our right, hat in hand.

$2\frac{5}{8} \times 4\frac{5}{8}$  in.

Brit. Mus. Library, 11626. aaa.

## ILLUSTRATIONS TO "HUDIBRAS."

London, 1732.

## 532. THE ADVENTURE OF THE BEAR AND FIDDLE.

[c. 1645]

Copy from No. 517, 11626. aaa.

This print was also used to illustrate an edition of "Hudibras," published in 1739.

The trunk of the large tree in the centre of the design has, in the original, a large white space on the side, on our left; in the copy this is covered. The artist's name does not appear in the copy. In the upper corner, on our left, is "P. 75."

$2\frac{3}{4} \times 4\frac{5}{8}$  in.

Brit. Mus. Library, 1078. f. 9.

533. HUDIBRAS FALLING ON THE BEAR IN HIS ENCOUNTER  
WITH TALGOL AND MAGNANO.

Copy, reversed, from No. 518, 11626. aaa.

This print was also used to illustrate an edition of "Hudibras," published in 1739.

The tree, which is immediately behind Hudibras, leans towards our left in the original; in the copy it leans to our right. The artist's name and the number "3" do not appear in the copy.

$5 \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 1078. f. 9.

534. HUDIBRAS AND RALPHO MADE PRISONERS AND CARRIED  
TO THE STOCKS.

Copy, reversed, from No. 521, 11626. aaa.

This print is also used to illustrate an edition of "Hudibras," published in 1739.

The board which one of the men in the background carries leans towards our left in the original; in the copy it leans towards our right. The artist's name and the number "6" are absent in the copy.

$4\frac{7}{8} \times 4$  in.

Brit. Mus. Library, 1078. f. 9.

535. HUDIBRAS ENCOUNTERS THE SKIMMINGTON.

Copy, reversed, from No. 524, 11626. aaa.

"This said they both advanc'd, and rode  
A Dog-Trot through the bawling crowd," &c.

This print is placed between pages 182 and 183 of "Hudibras," published in 1732.

This design illustrates a different point of time and a more advanced part of the action of the poem than the print with a similar title which illustrated the edition of 1710. Hudibras and his squire are here shown as in the act of passing the procession, and bending downwards, as if to reduce the effect of the uproar. Hudibras has his right hand placed at the side of his face. In the upper corner, on our left, is "p. 182."

This print is also used to illustrate an edition of "Hudibras" published in 1739.

$9\frac{1}{2} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, 1078. f. 9.

ILLUSTRATION TO "HUDIBRAS."

London, 1744.

536. HUDIBRAS AND RALPHO SALLYING FORTH.

*W. Hogarth inv. J. Mynde sc.*

[c. 1645]

Copy from No. 516, 11626. aaa.

Above the print are the inscriptions, "Vol. 1, pa. 1," and "Pl. 1.,"; below are the names of the artists.

$4\frac{5}{8} \times 6\frac{1}{8}$  in.

Brit. Mus. Library, 671. f. 13.

## 537. THE ADVENTURE OF THE BEAR AND FIDDLE.

*W. Hogarth inv. T. Mynde sc.*

Copy from No. 517, 11626. aaa.

Above the print are "Vol. 1, p. 97" and "Pl. II."; below are the names of the artists.

 $4\frac{7}{8} \times 6\frac{1}{8}$  in.

Brit. Mus. Library, 671. f. 13.

## 538. HUDIBRAS FALLING ON THE BEAR IN HIS ENCOUNTER WITH TALGOL AND MAGNANO.

*W. Hogarth inv. T. Mynde sc.*

Copy from No. 518, 11626. aaa.

Above the print are "Vol. 1, p. 171" and "Pl. III."; below are the names of the artists.

 $5 \times 6\frac{1}{4}$  in.

Brit. Mus. Library, 671. f. 13.

## 539. HUDIBRAS ATTACKED BY TRULLA.

*W. Hogarth inv. J. Mynde sc.*

Copy from No. 519, 11626. aaa.

Above the print are "Pl. IV." and "Vol. I. pa. 240."; below are the names of the artists.

 $3\frac{3}{4} \times 6\frac{1}{4}$  in.

Brit. Mus. Library, 671. f. 13.

## 540. HUDIBRAS VANQUISHED AND DEFENDED BY TRULLA.

*W. Hogarth inv. J. Mynde sc.*

Copy from No. 520, 11626. aaa.

Above the print are "Pl. V." and "Vol. I. pa. 252."; below are the names of the artists.

 $3\frac{5}{8} \times 6\frac{1}{4}$  in.

Brit. Mus. Library, 671. f. 13.

## 541. HUDIBRAS MADE PRISONER AND CARRIED TO THE STOCKS.

*W. Hogarth inv. J. Mynde sc.*

Copy, reversed, from No. 521, 11626. aaa.

Above the print are "Vol. I. p. 253" and "Pl. VI."; below are the names of the artists.

 $5\frac{1}{4} \times 6\frac{3}{8}$  in.

Brit. Mus. Library, 671. f. 13.

## 542. THE WIDOW VISITING HUDIBRAS DURING HIS CONFINEMENT IN THE STOCKS.

*W. Hogarth inv. J. Mynde sc.*

Copy from No. 522, 11626. aaa.

Above the print are "Pl. VII." and "Vol. I. pa. 296."; below are the names of the artists.

 $3\frac{3}{4} \times 6\frac{1}{4}$  in.

Brit. Mus. Library, 671. f. 13.

## 543. HUDIBRAS AND RALPHO DISPUTING.

*W. Hogarth inv. J. Mynde sc.*

Copy from No. 523, 11626. aaa.

Above the print are "Vol. I. pa. 361" and "Pl. VIII.;" below are the names of the artists.

 $3\frac{3}{4} \times 6\frac{1}{4}$  in.

Brit. Mus. Library, 671. f. 13.

## 544. HUDIBRAS ENCOUNTERS THE SKIMMINGTON.

*W. Hogarth inv. J. Mynde sc.*

Copy from No. 524, 11626. aaa.

Above the print are "Vol. I. p. 405" and "Pl. IX.;" below are the names of the artists.

 $6\frac{3}{8} \times 5\frac{5}{8}$  in.

Brit. Mus. Library, 671. f. 13.

## 545. SIDROPHEL EXAMINING THE KITE THROUGH HIS TELESCOPE.

*W. Hogarth inv. J. Mynde sc.*

Copy reversed from No. 525, 11626. aaa.

Above the print are "Vol. II p. 41" and "Pl. X.;" below are the names of the artists.

 $3\frac{1}{2} \times 6\frac{3}{8}$  in.

Brit. Mus. Library, 671. f. 14.

## 546. HUDIBRAS VISITING SIDROPHEL.

*W. Hogarth inv. J. Mynde sc.*

Copy reversed from No. 26, 11626. aaa.

Above the print are "Pl. XI." and "Vol. II. p. 48"; below are the names of the artists.

 $3\frac{1}{4} \times 6\frac{3}{8}$  in.

Brit. Mus. Library, 671. f. 14.

## 547. HUDIBRAS BEATS SIDROPHEL AND WHIACHUM.

*W. Hogarth inv. J. Mynde sc.*

Copy from No. 527, 11626. aaa.

Above the print are "Vol. II. p. 95" and "Pl. XII.;" below are the names of the artists.

 $3\frac{5}{8} \times 6\frac{3}{8}$  in.

Brit. Mus. Library, 671. f. 14.

## 548. HUDIBRAS WOOING THE WIDOW.

*W. Hogarth inv. J. Mynde, sc.*

Copy from No. 528, 11626. aaa.

Above the print are "Vol. II. p. 125" and "Pl. XIII.;" below are the names of the artists.

 $3\frac{5}{8} \times 6\frac{3}{8}$  in.

Brit. Mus. Library, 671. f. 14.

## 549. HUDIBRAS CATECHIZED.

*W. Hogarth inv. J. Mynde sc.*

Copy from No. 529, 11626. aaa.

Above the print are "Vol. II. p. 193" and "Pl. XIV."; below are the names of the artists.

 $3\frac{1}{2} \times 6\frac{1}{8}$  in.

Brit. Mus. Library, 671. f. 14.

## 550. BURNING THE RUMPS AT TEMPLE BAR.

*W. Hogarth inv. J. Mynde sc.*

Copy from No. 530, 11626. aaa.

Above the print are "Vol. II. p. 339" and "Pl. XV.", below are the names of the artists.

 $5 \times 6\frac{3}{8}$  in.

Brit. Mus. Library, 671. f. 14.

## 551. HUDIBRAS AND THE LAWYER.

*W. Hogarth inv. J. Mynde sc.*

Copy from No. 531, 11626. aaa.

Above the print are "Pl. XVI." and "Vol. II. p. 394"; below are the names of the artists.

 $3\frac{1}{2} \times 6\frac{3}{8}$  in.

Brit. Mus. Library, 671. f. 14.

## ILLUSTRATIONS TO "HUDIBRAS."

Glasgow, 1753.

## 552. HUDIBRAS AND RALPHO SALLYING FORTH.

*R. Martin Scul.*

[c. 1645]

Copy from No. 516, 11626. aaa.

This print is also used to illustrate an edition of "Hudibras," published in 1763. In the upper corner, on our left, is "P. 15"; in the lower corner, on our right, is "R. Martin Scul." In the later instance of the use of this plate, the former inscription has been changed for "P. 3."

 $2\frac{7}{8} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, 11626. b.

## 553. THE ADVENTURE OF THE BEAR AND FIDDLE.

*R. Martin Scul.*

Copy from No. 517, 11626. aaa.

This print is also used to illustrate an edition of "Hudibras," published in 1763. In the upper corner, on our left, is "P. 74"; in the lower corner, on our right, is "R. Martin Scul." In the later instance of the use of this plate, the former inscription has been changed for "P. 52."

A palm appears on a hill, on our left.

 $4\frac{3}{4} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 11626. b.

## 554. HUDIBRAS FALLING ON THE BEAR IN HIS ENCOUNTER WITH TALGOL AND MAGNANO.

*R. Martin Scul.*

Copy from No. 518, 11626. aaa.

This print is also used to illustrate an edition of "Hudibras," published in 1763. In the upper corner, on our left, is "P. 86"; in the lower corner, on our right, is "R. Martin Scul." The fiddler, with his instrument broken and his wooden leg detached from its place, lies on the ground, on our left. Talgol grasps the left foot of Hudibras and throws him from the saddle. In the later instance of the use of this plate, "P. 86" has been changed for "P. 63."

 $4\frac{3}{8} \times 4\frac{1}{8}$  in.

Brit. Mus. Library, 11626. b.

## 555. HUDIBRAS ATTACKED BY TRULLA.

*R. Martin Scul.*

Copy from No. 519, 11626. aaa.

This print is also used to illustrate an edition of "Hudibras," published in 1763. In the upper corner, on our left, is "P. 120"; in the lower corner, on our right, is "R. Martin Scul." In the background is what may have been intended to represent a castle. In the later instance of the use of this plate, "P. 120" has been changed for "P. 95."

It is also used in an edition of 1784, in which instance the words "Frontispiece" and "Page 82" are added at the top of the print.

 $2\frac{3}{8} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, 11626. b.

## 556. HUDIBRAS VANQUISHED AND DEFENDED BY TRULLA.

*R. Martin Scul.*

Copy from No. 520, 11626. aaa.

This print is also used to illustrate an edition of "Hudibras," published in 1763. In the upper corner, on our left, is "P. 125"; in the lower corner, on our right, is "R. Martin Scul." In the later instance of the use of this plate, "P. 125" has been changed for "P. 120."

 $2\frac{7}{8} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, 11626. b.

## 557. THE WIDOW VISITING HUDIBRAS DURING HIS CONFINEMENT IN THE STOCKS.

*R. Martin Scul.*

Copy from No. 522, 11626. aaa.

This print is also used to illustrate an edition of "Hudibras," published in 1763. In the upper corner, on our left, is "P. 147"; in the lower corner, on our right, is "R. Martin Scul." In the later instance of the use of this plate, "P. 147" has been changed for "P. 143."

 $2\frac{7}{8} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, 11626. b.

## 558. HUDIBRAS AND HIS SQUIRE DISPUTING.

*R. Martin Scul.*

Copy from No. 523, 11626. aaa.

This print is also used to illustrate an edition of "Hudibras," published in 1763.



In the upper corner, on our left, is "P. 175"; in the lower corner, on our right, is "R. Martin Scul." In the later instance of the use of this plate, "P. 175" has been changed for "P. 143."

$2\frac{7}{8} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, 11626. b.

### 559. HUDIBRAS BEATS SIDROPHEL AND HIS MAN WHACHUM.

*R. Martin Scul.*

Copy from No. 527, 11626. aaa.

This print is also used to illustrate an edition of "Hudibras," published in 1763. In the upper corner, on our left, is "P. 289"; in the lower corner, on our right, is "R. Martin Scul." In the later instance of the use of this plate, "P. 289" has been changed for "P. 201." A bat elings to the wall, on our left, behind the figures.

$3 \times 4\frac{5}{8}$  in.

Brit. Mus. Library, 11626. b.

### 560. HUDIBRAS AND THE LAWYER.

*R. Martin Scul.*

Copy from No. 531, 11626. aaa.

This print is also used to illustrate an edition of "Hudibras," published in 1763. In the upper corner, on our left, is "P. 381"; in the lower corner, on our right, is "R. Martin Scul." In the later instance of the use of this plate, "P. 381" has been changed for "P. 329."

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 11626. b.

## ILLUSTRATIONS TO "HUDIBRAS."

London, 1757.<sup>1</sup>

### 561. HUDIBRAS AND RALPHO SALLYING FORTH. [c. 1645]

Copy, reversed, from No. 516, 11626. aaa.

This print is also used to illustrate an edition of "Hudibras," published in 1819 (11626. aaa). In the upper corner, on our left, is "Tom I."; in the upper corner, on our right, is "pag 5." In the later instance of the use of this plate, these inscriptions are "Tome I" and "Page 5," and "2" has been added, in the lower corner, on our right.

$2\frac{3}{8} \times 4\frac{3}{4}$  in.

Brit. Mus. Library, 1078. f. 2.

### 562. THE ADVENTURE OF THE BEAR AND FIDDLE.

Copy from No. 517, 11626. aaa.

This print is also used to illustrate an edition of "Hudibras," published in 1819.

<sup>1</sup> The editions of "Hudibras," which were published in 1757 and 1819, comprise the French version of J. Towneley; the original wrappers of the latter edition bore, at the end of vol. i. a figure of Hudibras, inscribed "The Knight" and "Le Chevalier"; at the end of vol. ii. a figure of the Lady, inscribed "The Lady" and "La Dame"; and at the end of vol. iii. a figure of Ralpho, inscribed "The Esquire" and "L'Eueyer."

In the upper corner, on our left, is "Tom. I.;" in the upper corner, on our right, is "pag. 127." In the latter instance of the use of this plate, these inscriptions are "Tome I" and "Page 121." "3" has been added, in the lower corner, on our right.

$4\frac{7}{8} \times 4\frac{3}{4}$  in.

Brit. Mus. Library, 1078. f. 2.

### 563. HUDIBRAS FALLING ON THE BEAR DURING HIS ENCOUNTER WITH TALGOL AND MAGNANO.

Copy from No. 518, 11626. aaa.

This print is also used to illustrate an edition of "Hudibras," published in 1819. In the upper corner, on our left, is "Tom. I.;" in the upper corner, on our right, is "pag. 157." In the later instance of the use of this plate, the inscriptions are "Tome I." and "Page 148." "4" has been added, in the lower corner, on our right.

$4\frac{3}{4} \times 4\frac{1}{8}$  in.

Brit. Mus. Library, 1078. f. 2.

### 564. HUDIBRAS VANQUISHED AND DEFENDED BY TRULLA.

Copy from No. 520, 11626. aaa.

This print is also used to illustrate an edition of "Hudibras," published in 1819. In the upper corner, on our left, is "Tom. I.;" in the upper corner, on our right, is "pag. 273." In the later instance of the use of this plate, the inscriptions are "Tome I." and "Page 257." "5" has been added, in the lower corner, on our right.

$2\frac{3}{4} \times 4\frac{3}{4}$  in.

Brit. Mus. Library, 1078. f. 2.

### 565. THE WIDOW VISITING HUDIBRAS DURING HIS CONFINEMENT IN THE STOCKS.

Copy, reversed, from No. 522, 11626. aaa.

This print is also used to illustrate an edition of "Hudibras," published in 1819. In the upper corner, on our left, is "Tom. II.;" in the upper corner, on our right, is "Page 13." In the later instance of the use of this plate, these inscriptions are "Tome II." and "Page 12." "6" has been added, in the lower corner, on our right. The background of the original design has been altered in this plate, and here consists of a view of a street, with the gables of the houses to the front; the prisoner has been removed. The letters "E. C." and "R. L." were, in the later editions of the plate, added at the head of the stocks.

$2\frac{1}{2} \times 4\frac{5}{8}$  in.

Brit. Mus. Library, 1078. f. 3.

### 566. HUDIBRAS AND HIS SQUIRE DISPUTING.

Copy, reversed, from No. 523, 11626. aaa.

This print is also used to illustrate an edition of "Hudibras," published in 1819. In the upper corner, on our left, is "Tom. II.;" in the upper corner, on our right, is "pag. 93." In the later instance of the use of this plate, the inscriptions are "Tome II." and "Page 86." "7" has been added, at the lower corner, on our right, and the letters "E. C." and "R. L." appear on the head of the stocks. The plate was re-worked for the second issue.

$2\frac{3}{4} \times 4\frac{5}{8}$  in.

Brit. Mus. Library, 1078. f. 3.

## 567. HUDIBRAS ENCOUNTERS THE SKIMMINGTON.

Copy, reversed, from No. 524, 11626. aaa.

This print is also used to illustrate an edition of "Hudibras," published in 1819. In the upper corner, on our left, is "Tom. II.;" in the upper corner, on our right, is "pag. 165." In the later instance of the use of this plate, the inscriptions are "Tome II." and "Page 155." "8" has been added in the lower corner, on our right. The plate was re-worked for the second issue.

$6\frac{1}{8} \times 4\frac{3}{4}$  in.

Brit. Mus. Library, 1078. f. 3.

## 568. SIDROPHEL LOOKING AT THE KITE THROUGH HIS TELESCOPE.

Copy from No. 525, 11626. aaa.

This print is also used to illustrate an edition of "Hudibras," published in 1819. In the upper corner, on our left, is "Tom. II.;" in the upper corner, on our right, is "pag. 215." In the later instance of the use of this plate, the inscriptions are "Tome II." and "Page 199." "9" has been added in the lower corner, on our right. The plate was re-worked for the second issue.

$2\frac{3}{4} \times 4\frac{3}{4}$  in.

Brit. Mus. Library, 1078. f. 3.

## 569. HUDIBRAS VISITING SIDROPHEL.

Copy from No. 526, 11626. aaa.

This print is also used to illustrate an edition of "Hudibras," published in 1819. In the upper corner, on our left, is "Tom. II.;" in the upper corner, on our right, is "pag. 22." In the later instance of the use of this plate, the inscriptions are "Tome II." and "Page 206," and "10" has been added, in the lower corner, on our right.

$2\frac{3}{4} \times 4\frac{5}{8}$  in.

Brit. Mus. Library, 1078. f. 3.

## 570. HUDIBRAS BEATS SIDROPHEL AND HIS MAN WHACHUM.

Copy from No. 527, 11626. aaa.

This print is also used to illustrate an edition of "Hudibras," published in 1819. In the upper corner, on our left, is "Tom. II.;" in the upper corner, on our right, is "p. 271." In the later instance of the use of this plate, the inscriptions are "Tome II." and "Page 251," and "11" has been added, in the lower corner, on our right. The plate was re-worked for the later edition.

$2\frac{3}{4} \times 4\frac{5}{8}$  in.

Brit. Mus. Library, 1078. f. 3.

## 571. HUDIBRAS WOOING THE WIDOW.

Copy from No. 528, 11626. aaa.

This print is also used to illustrate an edition of "Hudibras," published in 1819. In the upper corner, on our left, is "Tom. II.;" in the upper corner, on our right, is "pag. 301." In the later instance of the use of this plate, the inscriptions are "Tome II." and "Page 279," and "12" has been added, in the lower corner, on our right.

$2\frac{3}{4} \times 4\frac{5}{8}$  in.

Brit. Mus. Library, 1078. f. 3.

## 572. HUDIBRAS CATECHIZED.

Copy, reversed, from No. 529, 11626. aaa.

This print is also used to illustrate an edition of "Hudibras," published in 1819. In the upper corner, on our left, is "Tom. II.;" in the upper corner, on our right, is "pag. 389." In the later instance of the use of this plate, the inscriptions are "Tome II" and "Page 360," and "13" has been added, in the lower corner, on our right.

$2\frac{5}{8} \times 4\frac{5}{8}$  in.

Brit. Mus. Library, 1078. f. 3.

## 573. HUDIBRAS AND THE LAWYER.

Copy, reversed, from No. 531, 11626. aaa.

This print is also used to illustrate an edition of "Hudibras," published in 1819. In the upper corner, on our left, is "Tom. III.;" in the upper corner, on our right, is "pag. 59." In the later instance of the use of this print, the inscriptions are "Tome III." and "Page 57," and "14" has been added, in the lower corner, on our right.

$2\frac{5}{8} \times 4\frac{3}{4}$  in.

Brit. Mus. Library, 1078. f. 4.

## 574. BURNING THE RUMPS AT TEMPLE-BAR.

Copy, reversed, from No. 530, 11626. aaa.

This print is also used to illustrate an edition of "Hudibras," published in 1819. In the upper corner, on our left, is "Tom: III.;" in the upper corner, on our right, is "pag. 287." In the later instance of the use of this plate, the inscriptions are "Tome III." and "Page 266." "15" was added, in the lower corner, on our right.<sup>1</sup>

$2\frac{5}{8} \times 4\frac{3}{4}$  in.

Brit. Mus. Library, 1078. f. 4.

## ILLUSTRATIONS TO "HUDIBRAS."

Edinburgh, 1784.

## 575. THE ADVENTURE OF THE BEAR AND FIDDLE.

[c. 1645]

Copy from No. 517, 11626. aaa.

Four small trees appear in a line with a larger one on a bank above the heads of the figures. In the original a mass of foliage is in this place. In the upper corner, on our left, is "P. 41."

$4\frac{3}{4} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 11623. b.

## 576. HUDIBRAS FALLING ON THE BEAR IN HIS ENCOUNTER WITH TALGOL AND MAGNANO.

*H. Gavin Sculp.*

Copy from No. 518, 11626. aaa.

A line of hills appears on the horizon, behind the sticks of the bear's attendants, on

<sup>1</sup> In these copies, the parts of the composition have been brought much closer together than in the original.

our left. In the original there is sky in this part of the plate. In the upper corner, on our left, is "P. 51"; in the lower corner, on our right, is the name of the engraver.

$4\frac{5}{8} \times 3\frac{7}{8}$  in.

Brit. Mus. Library, 11623. b.

### 577. HUDIBRAS VANQUISHED AND DEFENDED BY TRULLA.

Copy from No. 520, 11626. aaa.

The house, on our right, has no chimney stack; in the original a stack appears. In the upper corner, on our left, is "P. 105."

$2\frac{3}{4} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 11623. b.

### 578. HUDIBRAS BEATS SIDROPHEL AND HIS MAN WHACHUM.

Copy from No. 527, 11626. aaa.

The plaster on the wall of the room in the original is cracked and broken, in the copy it is not so. In the upper corner, on our left, is "P. 179."

$2\frac{7}{8} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, 11623. b.

## ILLUSTRATIONS TO "HUDIBRAS,"

London, 1793.

579.

*I. Ross sculp.*

[c. 1645]

A copy, reversed, from part of the basso-relievo, in the title to Hogarth's set. Vignette.

Ralpho and Hudibras are harnessed to a chariot, in which is a satyr. Three emblematic figures follow, and represent the political parties against which the poem was directed.

$6\frac{3}{8} \times 3$  in.

Brit. Mus. Library, 673. i. 15.

### 580. OLIVER CROMWELL'S GUARD ROOM.

*Dobson pinxit. James Ross sculp.*

This print faces page 14 of the first volume of "Hudibras," published in 1793. In the margin below are, the reference to the text, "Part 1, Canto 1, Line 192, and seq.," and the names of the artists.

$8\frac{3}{4} \times 6\frac{7}{8}$  in.

Brit. Mus. Library, 673. i. 15.

### 581. HUDIBRAS AND RALPHO SALLYING FORTH.

*I. Ross sculp.*

Copy from No. 505, Hogarth's larger print.

This print faces page 38 of the first volume of "Hudibras," published in 1793. In the lower left-hand corner are, the reference to the text, "Part 1, Canto 1, Line 630," and the name of the engraver.

$8\frac{7}{8} \times 6\frac{7}{8}$  in.

Brit. Mus. Library, 673. i. 15.

## ILLUSTRATIONS TO "HUDIBRAS."

London, 1793.

582. A SATYR PLAYING ON A TRIANGLE AND LEADING A BEAR UPON WHOSE BACK IS SEATED A MONKEY, PLAYING ON A FIDDLE.

*I. Ross sculp.*

[c. 1645]

This is a vignette tail-piece to Part I., Canto I., of "Hudibras," published in 1793.

 $6\frac{1}{8} \times 2\frac{5}{8}$  in.

Brit. Mus. Library, 673. i. 15.

583. TALGOL OVERTHROWING HUDIBRAS.

*I. Ross sculp.*

Copy from No. 518, 11626. aaa.

This is a vignette head-piece to Part 1., Canto 2, of "Hudibras," published in 1793. Below the design are, the reference to the text of the poem, "Part 1, Canto 2, Line 861," and the name of the engraver.

 $6\frac{3}{8} \times 2\frac{1}{2}$  in.

Brit. Mus. Library, 673. i. 15.

584. HUDIBRAS TRIUMPHANT, PLACING THE FIDDLE ABOVE THE STOCKS.

*I. Ross, sculp.*

Copy from No. 507, Hogarth's larger print.

This is a vignette tail-piece to Part 1, Canto 2, of "Hudibras," published in 1793. Below the design are, the reference to the text of the poem, "Part 1, Canto 2, Line 1161," and the name of the engraver.

 $6\frac{1}{8} \times 2\frac{3}{4}$  in.

Brit. Mus. Library, 673. i. 15.

585. HUDIBRAS ATTACKED BY TRULLA.

*I. Ross sculp.*

This is a vignette head-piece to Part 1, Canto 3, of "Hudibras," published in 1793. Below the design is the reference to the text of the poem, "Part 1, Canto 3, Line 323."

 $5\frac{1}{2} \times 2\frac{3}{4}$  in.

Brit. Mus. Library, 673. i. 15.

586. HUDIBRAS MADE PRISONER AND CARRIED TO THE STOCKS.

*I. Ross sculp.*

Copy from No. 521, 11626. aaa.

This is a vignette tail-piece to Part 1, Canto 3, of "Hudibras," published in 1793. Below the design are, the reference to the text of the poem, "Part 1, Canto 3, Line 963," and the name of the engraver.

 $6\frac{1}{8} \times 2\frac{5}{8}$  in.

Brit. Mus. Library, 673. i. 15.

## ILLUSTRATIONS TO "HUDIBRAS,"

London, 1793.

587. A SYMBOLICAL FIGURE OF FAME DANCING ON THE  
WORLD AND BLOWING A TRUMPET.*I. Ross sculp.*

[c. 1645]

"There is a tall long-sided dame—  
But wondrous light—ycleped Fame,  
That like a thin cameleon boards  
Herself on air, and eats her words;  
Upon her shoulders wings she wears  
Like hanging sleeves, lin'd thro' with ears,  
And eyes, and tongues, as poets list,  
Made good by deep mythologist;  
With these she through the welkin flies,  
And sometimes carries truth, oft' lies;  
With letters hung, like eastern pigeons,  
And Mercuries of furthest regions;" &c.

This is a vignette head-piece to Part II., Canto 1, of "Hudibras," published in 1793. Below the design are the reference to the text, "Part 2, Canto 1, Line 45," and the name of the engraver.

 $6\frac{3}{4} \times 3$  in.

Brit. Mus. Library, 673. i. 15.

## 588. HUDIBRAS IN TRIBULATION.

*I. Ross sculp.*

Copy from No. 509, Hogarth's larger print.

This is a vignette tail-piece to Part II., Canto 1, of "Hudibras," published in 1793. Below the design are, the reference to the text of the poem, "Part 2, Canto 1, Line 175," and the name of the engraver.

 $6\frac{1}{8} \times 2\frac{5}{8}$  in.

Brit. Mus. Library, 673. i. 15.

## 589. HUDIBRAS AND HIS SQUIRE DISPUTING.

*I. Ross sculp.*

Copy, with alterations, from No. 523, 11626. aaa.

This is a vignette at the head of Part II., Canto 2, of "Hudibras," published in 1793." "Reward of Idleness" is written on the upright limb of the stocks. Below the print are, the reference to the text of the poem, "Part 2, Canto 2, Line 53," and the name of the engraver.

 $6\frac{1}{2} \times 3$  in.

Brit. Mus. Library, 673. i. 15.

## 590. HUDIBRAS ENCOUNTERS THE SKIMMINGTON.

*I. Ross sculp.*

Copy from No. 510, Hogarth's larger print.

This print is at the end of Part II., Canto 2, of "Hudibras," published in 1793. Below the design are, on our left, the reference to the text of the poem, "Part 2, Canto 2, Line 815," and, on our right, the name of the engraver.

 $5\frac{1}{4} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, 673. i. 15.

## 591. HUDIBRAS VISITING SIDROPHEL.

*I. Ross sculp.*

Copy reversed, with alterations, from No. 526, 11626. aaa.

This print is at the head of Part II., Canto 3, of "Hudibras," published in 1793. Below the design are, on our left, the reference to the text of the poem, "Part 2, Canto 3, Line 357," and, on our right, the name of the engraver.

 $5\frac{1}{8} \times 3$  in.

Brit. Mus. Library, 673. i. 16.

## 592. HUDIBRAS BEATS SIDROPHEL AND HIS MAN WHACHUM.

*I. Ross sculp.*

Copy from No. 511, Hogarth's larger print.

This print is at the end of Part II., Canto 3, of "Hudibras," published in 1793. Below the design are, on our left, the reference to the text of the poem, "Part 2, Canto 3, Line 1035," and, on our right, the name of the engraver.

 $5\frac{1}{8} \times 2\frac{7}{8}$  in.

Brit. Mus. Library, 673. i. 16.

## 593. HUDIBRAS WOOING THE WIDOW.

*I. Ross sculp.*

Copy, reversed, with alterations, from No. 528, 11626. aaa.

This is a vignette at the head of Part III., Canto 1, of "Hudibras," published in 1793. Below the design are, on our left, the reference to the text of the poem, "Part 3, Canto 1, Line 163," and, on our right, the name of the engraver.

 $6\frac{1}{2} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, 673. i. 16.

## 594. HUDIBRAS CATECHIZED.

*I. Ross sculp.*

Copy from No. 512, Hogarth's larger print.

This print is at the end of Part III., Canto 1, of "Hudibras," published in 1793. Below the design are, on our left, the reference to the text of the poem, "Part 3, Canto 1, Line 1161," and, on our right, the name of the engraver.

 $6\frac{1}{8} \times 2\frac{7}{8}$  in.

Brit. Mus. Library, 673. i. 16.

## 595. THE COMMITTEE.

*I. Ross sculp.*

Copy from No. 513, Hogarth's larger print.

This print is at the head of Part III., Canto 2, of "Hudibras," published in 1793. Below the design are, on our left, the reference to the text of the poem, "Part 3, Canto 2, Line 1197," and, on our right, the name of the engraver.

 $4\frac{5}{8} \times 3$  in.

Brit. Mus. Library, 673. i. 16.

## 596. BURNING THE RUMPS AT TEMPLE BAR.

*I. Ross sculp.*

Copy from No. 514, Hogarth's larger print.

This print is at the end of Part III., Canto 2, of "Hudibras," published in 1793.



Below the design are, on our left, the reference to the text of the poem, "Part 3. Canto 2, Line 1525," and, on our right, the name of the engraver.

$6\frac{1}{8} \times 2\frac{1}{2}$  in.

Brit. Mus. Library, 673. i. 16.

### 597. HUDIBRAS AND THE LAWYER.

*I. Ross sculp.*

Copy from No. 515, Hogarth's larger print.

This print is at the head of Part III., Canto 3, of "Hudibras," published in 1793. Below the design are, on our left, the reference to the text of the poem, "Part 3, Canto 3, Line 629," and on our right, the name of the engraver.

$4\frac{5}{8} \times 3$  in.

Brit. Mus. Library, 673. i. 16.

### 598. HUDIBRAS REVISING HIS LETTER TO THE WIDOW.

*I. Ross inv. sculp.*

This print is at the end of "An Heroical Epistle of Hudibras to his Lady," in "Hudibras," published in 1793.

Hudibras is sitting by a table, before the fire, with one foot on the fender, reading the letter; over the mantel-piece is a portrait of the widow, with the motto below, "*I burn and weep*"; on the right Ralpho peeps in through the doorway. Below the design are, on our left, "Epistle to his Lady, Line 337," and, on our right, the name of the designer and engraver.

$4\frac{5}{8} \times 3$  in.

Brit. Mus. Library, 673. i. 16.

## ILLUSTRATIONS TO "HUDIBRAS."

London, 1801.

### 599. HUDIBRAS AND RALPHO SALLYING FORTH. [c. 1645]

*Hogarth invt. Ridley sculp.*

Copy from No. 516, 11626. aaa.

Above the print, on our left, is "Vol. I. Page I."; on our right, is "Plate 1." Below the print are the names of the artists. The publication line, "Published by Vernor & Hood, Dec. 1, 1799," is on the greater number of the plates, with, occasionally, the addition of "31 Poultry."

There is a series of vignette woodcuts in this edition, which are placed at the heads of the cantos, with the signature "*C. Nesbit*."

$2\frac{3}{4} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, 991. l. 7.

### 600. THE ADVENTURE OF THE BEAR AND THE FIDDLE.

*Hogarth invt. Ridley sculp.*

Copy from No. 517, 11626. aaa.

Above the print, on our left, is "Vol. I. Page 97"; on our right is "Plate 2." Below the print are the names of the artists.

$2\frac{3}{4} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, 991. l. 7.

## 601. HUDIBRAS FALLING ON THE BEAR IN HIS ENCOUNTER WITH TALGOL AND MAGNANO.

*Hogarth del. Ridley sculp.*

Copy from No. 518, 11626. aaa.

Above the print, on our left, is "Vol. I. Page 171"; on our right is "Plate 3." Below the print are the names of the artists.

 $4\frac{7}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 991. l. 7.

## 602. HUDIBRAS ATTACKED BY TRULLA.

*Hogarth del. Ridley sculp.*

Copy from No. 519, 11626. aaa.

Above the print, on our left, is "Vol. I. Page 241"; on our right is "Plate 4." Below the print are the names of the artists.

 $2\frac{5}{8} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, 991. l. 7.

## 603. HUDIBRAS VANQUISHED AND DEFENDED BY TRULLA.

*Hogarth del. Ridley sculp.*

Copy from No. 520, 11626. aaa.

Above the print, on our left, is "Vol. I. Page 252"; on our right is "Plate 5." Below the print are the names of the artists.

 $2\frac{3}{4} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, 991. l. 7.

## 604. HUDIBRAS MADE PRISONER AND CARRIED TO THE STOCKS.

*Hogarth del. Ridley sculp.*

Copy from No. 521, 11626. aaa.

Above the print, on our left, is "Vol. I. Page 253"; on our right is "Plate 6." Below the print are the names of the artists.

 $4\frac{3}{4} \times 4$  in.

Brit. Mus. Library, 991. l. 7.

## 605. THE WIDOW VISITING HUDIBRAS DURING HIS CONFINEMENT IN THE STOCKS.

*Hogarth del. Ridley sculp.*

Copy from No. 522, 11626. aaa.

Above the print, on our left, is "Vol. I. Page 261"; on our right is "Plate 7." Below the print are the names of the artists.

 $3\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 991. l. 7.

## 606. HUDIBRAS AND RALPHO DISPUTING.

*Hogarth del. Ridley sculp.*

Copy from No. 523, 11626. aaa.

Above the print, on our left, is "Vol. I. Page 296"; on our right is "Plate 8." Below the print are the names of the artists.

 $2\frac{3}{4} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, 991. l. 7.

## 607. SIDROPHEL EXAMINING THE KITE THROUGH HIS TELESCOPE.

*Hogarth del. Ridley sculp.*

Copy from No. 525, 11626. aaa.

Above the print, on our left, is "Vol. 2, Page 41"; on our right is "Plate 10."  
 Below the print are the names of the artists. Plate 9 appears in "Hudibras encounters the Skimmington."

 $2\frac{5}{8} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, 991. l. 8.

## 608. HUDIBRAS VISITING SIDROPHEL.

*Hogarth del. Ridley sculp.*

Copy from No. 526, 11626. aaa.

Above the print, on our left, is "Vol. 2, Page 48"; on our right is "Plate 11."  
 Below the print are the names of the artists.

 $2\frac{1}{2} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 991. l. 8.

## 609. HUDIBRAS BEATS SIDROPHEL AND HIS MAN WHACHUM.

*Hogarth del. Ridley sculp.*

Copy from No. 527, 11626. aaa.

Above the print, on our left, is "Vol. 2, Page 95"; on our right is "Plate 12."  
 Below the print are the names of the artists.

 $2\frac{5}{8} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, 991. l. 8.

## 610. HUDIBRAS WOOING THE WIDOW.

*Hogarth del. Ridley sculp.*

Copy from No. 528, 11626. aaa.

Above the print, on our left, is "Vol. 2, Page 125"; on our right is "Plate 13."  
 Below the print are the names of the artists.

 $2\frac{1}{2} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, 991. l. 8.

## 611. HUDIBRAS CATECHIZED.

*Hogarth del. Ridley sculp.*

Copy from No. 529, 11626. aaa.

Above the print, on our left, is "Vol. 2, Page 193"; on our right is "Plate 14."  
 Below the print are the names of the artists.

 $2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 991. l. 8.

## 612. BURNING THE RUMPS AT TEMPLE BAR.

*Hogarth del. Ridley sculp.*

Copy from No. 530, 11626. aaa.

Above the print, on our left, is "Vol. 2, Page 339"; on our right is "Plate 15."  
 Below the print are the names of the artists.

 $4\frac{7}{8} \times 4$  in.

Brit. Mus. Library, 991. l. 8.

## 613. HUDIBRAS AND THE LAWYER.

*Hogarth del. Ridley sculp.*

Copy from No. 531, 11626. aaa.

Above the print, on our left, is "Vol. 2, Page 394"; on our right is "Plate 16." Below the print are the names of the artists.

 $2\frac{3}{8} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, 991. l. 8.

## 614. HUDIBRAS ENCOUNTERS THE SKIMMINGTON.

*Hogarth del. Ridley sculp.*

Copy from No. 524, 11626. aaa.

Above the print, on our left, is "Vol. 2, page 394"; on our right is "Plate —" This appears to be Plate 9, notwithstanding the reference to the page. Below the print are the names of the artists.

 $9\frac{1}{8} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 991. l. 8.

## ILLUSTRATIONS TO "HUDIBRAS."

London, 1810.

## 615. HUDIBRAS AND RALPHO SALLYING FORTIL. [c. 1645.]

*W. Hogarth invt. Publ April 25 1809, by Thos. Tegg, No. 11, Cheapside. Rowlandson sculp.*

Copy from No. 516, 11626. aaa.

A tree grows on our left of the print; not so in the original, where also the tree on our right is rent at the top, which is not the case in the copy. Above the print is, on our right, "Vol. I. P. 1."

 $3\frac{1}{4} \times 5\frac{3}{8}$  in.Brit. Mus. Library, 11626. aaa.<sup>1</sup>

## 616. HUDIBRAS VANQUISHED AND DEFENDED BY TRULLA.

*W. Hogarth inv. Publ April 25 1809. by Thomas Tegg No. 111 Cheapside. Rowlandson sc.*

Copy from No. 520, 11626. aaa.

The tree in the copy reaches to the top of the plate; not so in the original. Above the print, on our right, is "Vol. I. P. 135."

 $3\frac{1}{4} \times 5\frac{3}{8}$  in.

Brit. Mus. Library, 11626. aaa.

## 617. THE WIDOW VISITING HUDIBRAS DURING HIS CONFINEMENT IN THE STOCKS.

*W. Hogarth inv. Publ April 31. 1809. by T. Tegg No 111 Cheapside Rowlandson sc.*

Copy from No. 522, 11626. aaa.

Smoke issues from a chimney on our left of the stocks; there is no chimney in that part of the original print. Above the print, on our right, is "Vol. 1, P. 141."

 $3\frac{3}{4} \times 5\frac{1}{2}$  in.

Brit. Mus. Library, 11626. aaa.

<sup>1</sup> Although this press-mark is the same as that used for the edition of 1726, the publications are distinct, as above stated.

618. SIDROPHEL LOOKING AT THE KITE THROUGH HIS TELESCOPE.

*W. Hogarth inv. Rowlandson scul.*

Copy reversed from No. 525, 11626. aaa.

A broken branch of a tree lies on the ground, on our right, in the copy; not so in the original. Above the print is "Vol. 2. P. 27."

$3\frac{3}{8} \times 5\frac{3}{8}$  in.

Brit. Mus. Library, 11626. aaa.

619. HUDIBRAS VISITING SIDROPHEL.

*W. Hogarth inv. Rowlandson sc.*

Copy reversed from No. 526, 11626. aaa.

A piece of paper is attached to the wall above the head of Hudibras; not so in the copy. Above the print is "Vol. 2. P. 32."

$3\frac{3}{8} \times 5\frac{3}{8}$  in.

Brit. Mus. Library, 11626. aaa.

ILLUSTRATIONS TO "HUDIBRAS."

London, 1812.

620. RALPHO DISSUADING HUDIBRAS FROM PUNISHING CROWDERO. [c. 1645]

*Uwins del. Mackenzie sc. Published Jan. 1, 1812 by Suttaby & Co. London.*

This is the frontispiece to an edition of "Hudibras," published in 1812.

Ralpho expostulates with Hudibras, who is about to strike the prostrate Crowdero.

Below is the following extract:—

"Great Sir, quoth he, your mighty spirit,  
Is raised too high! this slave does merit:  
To be the hangman's Business sooner,  
Than from your hand to have the honour;  
of his destruction."

*Hudibras*, Part I. Canto II. line 1033.

$2\frac{1}{8} \times 3$  in.

Brit. Mus. Library, 12206. aa.

621. HUDIBRAS IN LOVE.

*Uwins del. Mackenzie sc. London, Published by Suttaby, Evance & Fox, & Crossby & Co. Stationers Court, 1812.*

This is a vignette on the title-page to vol. i. of an edition of "Hudibras," published in 1812.

Hudibras sits in an arm-chair, reading an account of the widow's wealth; Cupid, flying from behind the chair, discharges an arrow at him.

Below are these lines from the poem:—

"H' had got a hurt  
O' th inside of a deadlier sort  
By Cupid made."

Part I. Canto III. line 309.

$2 \times 2$  in.

Brit. Mus. Library, 12206. aa.

## 622. HUDIBRAS ALARMED BY THE KNOCKING AT THE DOOR.

*Uwins del. Muckenzie sc. Published Jan. 1, 1812 by Suttaby & Co. London.*

This is the frontispiece to vol. ii. of an edition of "Hudibras," published in 1812.

The knight stands on our right, in terror; the widow sits on a couch and watches him.

Below are these lines:—

"But she who saw in what a taking,  
The Knight was by his furious quaking;  
Undaunted cry'd, Courage, Sir Knight."

Vide *Hudibras*, Part III. Canto i. line 1074.

$2\frac{1}{8} \times 2\frac{1}{8}$  in.

Brit. Mus. Library, 12206. aa.

## 623. RALPHO DELIVERING HUDIBRAS'S LETTER TO THE WIDOW.

*Uwins del. Mackenzie sc. London, Published by Suttaby, Evance & Fox, & Crosby & Co. Stationers Court.*

This is a vignette on the title-page to vol. ii. of an edition of "Hudibras," published in 1812.

Below are these lines:—

"She first consider'd which was better,  
To send it back, or burn the Letter."

Vide *Hudibras to his Lady*, line 353.

$2\frac{1}{8} \times 2\frac{1}{4}$  in.

Brit. Mus. Library, 12206. aa.

## ILLUSTRATIONS TO "HUDIBRAS."

624.

[c. 1645]

London, 1819.

*T. Clark del et sc. London, Published by T. Mc Lean. 1819.*

"Wherefore he bids the squire ride further,  
T' observe their numbers, and their order;  
That when their numbers he had known,  
He might know how to fit his own.  
Meanwhile he stopp'd his willing steed,  
To fit himself for martial deed."

This print, which is engraved in aquatinta, faces page 98 of "Hudibras," published in 1819.

Hudibras is seated on his horse in the foreground, and Ralpho is in the distance, riding down the hill to examine the number and order of the bear-baiters.

$3\frac{1}{4} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 11626. cc.

## 625. THE ADVENTURE OF THE BEAR AND FIDDLE.

*T. Cook del. et sc. London, Published by T. Mc Lean, 1819.*

"This said, with hasty rage he snatch'd  
His gunshot, that in holster watch'd;

And bending cock he levell'd full  
Against th' outside of Talgol's skull."

This print, which is engraved in aquatinta, faces page 127 of "Hudibras," published in 1819.

Hudibras advances on horseback from our left, and levels his pistol at Talgol, who approaches him from our right with the fiddler and bear, and a crowd of villagers.

$3\frac{1}{4} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 11626. ee.

## 626. RALPHO DEFENDING HUDIBRAS FROM THE ATTACK OF CROWDERO.

*T. Clark del. et sc. London, Published by T. Mc Lean, 1819.*

"And winged with speed and fury, flew  
To rescue Knight from black and blue," &c.

This print, which is engraved in aquatinta, faces page 134 of "Hudibras," published in 1819.

Ralpho, with his sword drawn, runs to the aid of Hudibras, who lies supine on the ground, with Crowdero, who is kneeling, holding his throat, and belabouring him with his wooden leg.

$3\frac{1}{2} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 11626. ee.

## 627. HUDIBRAS TRIUMPHANT.

*T. Clark del. et sc. London, Published by T. Mc Lean, 1819.*

"Ralpho dispatch'd with speedy haste,  
And having ty'd Crowdero fast," &c.

This print, which is engraved in aquatinta, faces page 142 of "Hudibras," published in 1819.

Hudibras is riding towards our left, leading Crowdero, who walks with his hands bound behind his back; Ralpho rides before, carrying Crowdero's fiddle.

$3\frac{1}{4} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 11626. ee.

## 628. HUDIBRAS ATTACKED BY TRULLA.

*T. Clark del. et sc. London, Published by T. Mc Lean, 1819.*

"This said, he jogg'd his good steed nigher,  
And steer'd him gently tow'rd the Squire," &c.

This print, which is engraved in aquatinta, faces page 292, vol. i. of "Hudibras," published in 1819.

Ralpho tries to rise from the ground. Hudibras, who is on horseback, leans over to help him, and is suddenly attacked by Trulla.

$3\frac{1}{4} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 11626. ee.

## 629. THE WIDOW VISITING HUDIBRAS DURING HIS CONFINEMENT IN THE STOCKS.

*T. Clark del. et sc. London, Published by T. Mc Lean, 1819.*

"And 'twas not long before she found  
Him, and his stout Squire in the pound," &c.

This print, which is engraved in aquatinta, faces page 292, vol. i. of "Hudibras," published in 1819.

Hudibras and Ralpho sit in the stocks on our left, the knight's sword and jack-boots are on the top of the post; before them stands the widow, dressed in black; behind her is a crowd of villagers.

$3\frac{1}{4} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 11626. cc.

### 630. HUDIBRAS WAKENING HIS SQUIRE.

*T. Clark del. et sc. London, Published by T. Mc. Lean, 1819.*

"But first, with knocking loud, and bawling,  
He rous'd the Squire, in truckle lolling."

This print, which is engraved in aquatinta, faces page 363, vol. i. of "Hudibras," published in 1819.

Hudibras rises in bed, and knocks on the floor with the hilt of his sword, to wake Ralpho, who sleeps on a truckle-bed beside him.

$3\frac{1}{4} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 11626. cc.

### 631. HUDIBRAS ALIGHTING AT SIDROPHEL'S DOOR.

*T. Clark del. et sc. London, Published by T. Mc. Lean, 1819.*

"He held a stirrup, while the Knight  
From leathern bare-bones did alight."

This print, which is engraved in aquatinta, faces page 24, vol. ii. of "Hudibras," published in 1819.

Whachum holds Hudibras's horse at a mounting-stone, the knight dismounts. Ralpho sits on horseback behind. Sidrophel watches them from a window.

$3\frac{1}{4} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 11626. cc.

### 632. HUDIBRAS BEATS SIDROPHEL AND HIS MAN WHACHUM.

*T. Clark del. et sc. London, Published by T. Mc. Lean, 1819.*

"But Hudibras was well prepar'd,  
And stoutly stood upon his guard," &c.

This print, which is engraved in aquatinta, faces page 47, vol. ii. of "Hudibras," published in 1819.

Hudibras stands in a fencing attitude, and parries with his sword the thrusts of Sidrophel and Whachum, who advance upon him from our right; the former is armed with a lance, the latter with a coal-fork; Ralpho retreats through the doorway.

$3\frac{1}{4} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 11626. cc.

### 633. HUDIBRAS WOOING THE WIDOW.

*T. Clark del. et sc. London, Published by T. Mc. Lean, 1819.*

"Madam, I do, as is my duty,  
Honour the shadow of your shoe-tie."



This print, which is engraved in aquatinta, faces page 148, vol. ii. of "Hudibras," published in 1819.

The widow stands at her door on our left, and welcomes Hudibras, who, hat in hand, approaches from the right.

$3\frac{1}{4} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 11626. ce.

### 634. RALPHO CARRYING OFF HUDIBRAS.

*T. Clark del. et sc. London, Published by T. Mc. Lean, 1819.*

"No sooner was he fit to trudge,  
But both made ready to dislodge;  
The spirit hors'd him like a sack,  
Upon the vehicle, his back;  
And bore him headlong into th' hall,  
With some few rubs against the wall," &c.

Part III. Canto i. lines 15, 69, &c.

This print, which is engraved in aquatinta, faces page 207, vol. ii. of "Hudibras," published in 1819.

Ralpho carries Hudibras on his back along a passage, at the further end of which is the widow, holding a lighted candle.

$3\frac{1}{4} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 11626. ce.

### 635. HUDIBRAS AND THE LAWYER.

*T. Clark del. et sc. London, Published by T. Mc. Lean, 1819.*

"To this brave man the Knight repairs,  
For counsel in his law affairs;" &c.

This print, which is engraved in aquatinta, faces page 413, vol. ii. of "Hudibras," published in 1819.

The lawyer stands behind his desk on our right, and leans over in conversation with Hudibras.

$3\frac{1}{4} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 11626. ce.

## ILLUSTRATIONS TO "HUDIBRAS."

London, 1826.

### 636. HUDIBRAS VANQUISHED BY TRULLA.

*Corbould. Heath.*

[c. 1645]

This engraving forms the frontispiece to Dove's edition of "Hudibras," published in 1826.

Hudibras is lying on the ground; Trulla stands over him, flourishing a stick.

Below are these lines—

"She laid him flat upon his side,  
And mounting on his trunk astride,  
Quoth she, I told you what would come  
Of all thy vapouring base scum."

Canto III.

$2\frac{1}{8} \times 2\frac{7}{8}$  in.

Brit. Mus. Library, 11623. a.

## 637. HUDIBRAS AND RALPHO SALLYING FORTH.

*Corbould. Heath.*

This is a vignette on the title-page to Dove's edition of "Hudibras," published in 1812.

Hudibras and his squire are riding together towards our left.

"Then did Sir Knight abandon dwelling,  
And out he rode a Colonelling."

Canto I.

 $2 \times 2\frac{1}{4}$  in.

Brit. Mus. Library, 11623. a.

## ILLUSTRATIONS TO "HUDIBRAS."

Freiburg, i. B. 1846.

## 638. HUDIBRAS AND RALPHO SALLYING FORTH. [c. 1645]

This is a vignette woodcut, and faces page 16 of a German translation of "Hudibras," published in 1846.

Hudibras is riding towards our left, and looks back at his squire, who is mounting his horse. Above is "I Sang."

 $3\frac{1}{4} \times 2\frac{3}{8}$  in.

Brit. Mus. Library, 1078. f. 27.

## 639. RALPHO DEFENDING HUDIBRAS FROM THE ATTACK OF CROWDERO.

This is a vignette woodcut, and faces page 60 of a German translation of "Hudibras," published in 1846.

Ralpho rushes to ward off with his sword the blows which Crowdero deals upon the prostrate knight. Above is "V. Sang. S. 61."

 $3\frac{1}{2} \times 2\frac{5}{8}$  in.

Brit. Mus. Library, 1078. f. 27.

## 640. HUDIBRAS MADE PRISONER AND CARRIED TO THE STOCKS.

This is a vignette woodcut, and faces page 99 of a German translation of "Hudibras," published in 1846. Above is "III. Sang. S. 98."

 $4\frac{5}{8} \times 2\frac{1}{2}$  in.

Brit. Mus. Library, 1078. f. 27.

## 641. THE SKIMMINGTON.

This is a vignette woodcut, and faces page 162 of a German translation of "Hudibras," published in 1846.

A man, beating a tub by way of drum, advances to our right between two others, who bear bagpipes and a cow's horn. Above is "II. Sang. S. 162."

 $4\frac{5}{8} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, 1078. f. 27.

## 642. HUDIBRAS BEATS SIDROPHEL AND HIS MAN WHACHUM.

This is a vignette woodcut, and faces page 206 of a German translation of "Hudibras," published in 1846.

Hudibras, having overthrown Sidrophel, who lies on the ground on our right, kicks Whachum, who runs towards our left.

$4\frac{3}{4} \times 3$  in.

Brit. Mus. Library, 1078. f. 27.

## 643. HUDIBRAS WOOING THE WIDOW.

This is a vignette woodcut, and faces page 216 of a German translation of "Hudibras," published in 1846.

Hudibras, hat in hand, bows to the widow, who, with her left forefinger at her chin, turns towards our right.

$3\frac{5}{8} \times 2\frac{1}{4}$  in.

Brit. Mus. Library, 1078. f. 27.

## 644. A TUB PREACHER.

This is a vignette woodcut, and faces page 271 of a German translation of "Hudibras," published in 1846.

A man, clad like a monk, preaches energetically from a tub; a wooden-legged man, and a fat man, with one foot on a paper, are in front of the design. At the side, upper corner, of the woodcut is "VII. Sang. S. 271."

$4 \times 2\frac{5}{8}$  in.

Brit. Mus. Library, 1078. f. 27.

## 645. HUDIBRAS AND THE LAWYER.

This is a vignette woodcut, and faces page 311 of a German translation of "Hudibras," published in 1846.

The lawyer, sitting in an arm-chair, by a table, on our left, listens to Hudibras, who stands on the right, hat in hand. At the side, upper corner, of the woodcut is "IX. Sang. S. 331."

$3\frac{5}{8} \times 2\frac{1}{2}$  in.

Brit. Mus. Library, 1078. f. 27.

## 646.

A DECLARATION, OF A STRANGE AND WONDERFULL MONSTER :  
Born in Kirkham Parish in Lancashire (the Childe of Mrs. Haughton, a Popish Gentlewoman) the face of it upon the breast, and without a head (after the mother had wished rather to bear a Childe without a head then a Roundhead) and had curst the Parliament, &c.

London, Printed by Jane Coe. 1646. In MS. "March 3, 1645."

[ "March 3," 1646 ]

ON the title-page of this tract is a woodcut, representing a child without a head and neck, with a face in its breast, and standing with arms akimbo. A cat rubs its body against one of the monster's legs. On our left a woman is seated in a chair and nursing a cat; a third cat lies at her feet; above are, a woman, with a

rosary, and a man, conversing. On our right is a woman in bed, a second woman standing near the foot of the bed; to them a monk advances, holding up a cross.

The text describes the matter in question.

This woodcut was again used for "The Ranters Monster," "March 30," 1652, No. 835, 1652.

$4\frac{3}{8} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, E. 325/20.

## 647.

"DICTATED THOUGHTS VPON THE PRESBYTERIANS LATE PETITION FOR COMPLEAT AND UNIVERSAL POWER (IN DIVINE ORDINANCES), as represented by a heart borne on the wings of "Tender Conscience Religiously affected." -

In MS. "London 14 April 1646."

["April 14," 1646]

From the heart issue two labels inscribed—

"The more { ye wound my tender dear & pretious Heart  
yo' seered on's shall feel most bitter smart."  
"All three to Injure me as mortall foe } Reve. c. 8, v. 13."  
Encreaseth yo, eternall woe, woe, woe }

The "Papa," holding a book, inscribed "Latin Mass," a "Prelat" holding another book, "Liturgi," and an "Antichristian Presbiter," holding a third book, "Directorie," have their legs fastened to one chain, and are piercing the heart with swords. The arm of "Presbiter" is kept down by a heavy weight; he is trampling upon the crown.

This print is on a sheet entitled as above. See "Severall Votes of Tender Conscience," &c., Aug. 19, 1645, No. 424, 1645, for a republication of this print; also "A Reply to Dictated thoughtes," "Nov. 7," 1646, No. 653, 1646.

$3\frac{7}{8} \times 4$  in.

Brit. Mus. Library, 669, f. 10/48.

## 648.

THE MERCENARY SOVLDIR.

In MS. "Aprill 16th, 1646. London."

["April 16," 1646]

A PRINT representing a man in the dress which was worn by the Cavaliers; his left hand is at his waist, his right hand extended as if he were speaking.

Below the design is a ballad, beginning thus:

"No money yet, why then let's pawn our swords,  
And drinke an health to their confusion,  
Who doe instead of money send us words?  
Let's not be subject to the vain delusion  
Of those would have us fight without our pay,  
While money chinks my Captain I'll obey.

"He not be slave to any servile Groom,  
Let's to the Sutlers and there drink and sing,  
My Captain for a while shall have my room,  
Come hither Tom, of Ale two douzen bring,  
Plac'd Ranke and File, Tobacco bring us store,  
And as the pots doe empty, fill us more.

“ Let the Drum cease, and never murmure more,  
 Untill it beat, warning us to repair,  
 Each man for to receive of Cash good store,  
 Let not the Trumpet shril, ere rend the ayre,  
 Untill it cite us to the place where we  
 May heaps of silver for owr payment see.

“ I came not forth to doe my Countrey good,  
 I came to rob, and take my fill of pleasure,  
 Let fools repell their foes with angry mood,  
 Let those doe service while I share the treasure ;  
 I doe not mean my body ere shall swing  
 Betweene a pare of crutches, tottering,” &c.

There is a companion broadside to this, with an engraving and verses, styled  
 “ The Zealovs Souldier,” 669. f. 10 / 50.

2 × 3 $\frac{3}{8}$  in.

Brit. Mus. Library, 669. f. 10 / 49.

### 649.

FRONTISPIECE to “ The Tender Conscience religiovsly affected.  
 Propounding Questions of weighty Consequence, and Tender  
 Consideration.”

On the title-page of the book is “ *London. Printed for the Author. 1646.*” In  
 MS. “ *May 9th.*” In MS. on the frontispiece, “ *May 9th, London, 1646.*”

[“ *May 9,*” 1646]

THE frontispiece to this tract was used for the broadside described as “ Dictated  
 Thoughts vpon the Presbyterians late petition,” “ April 14,” 1646, No. 647,  
 1646; see also “ Severall Votes of Tender Conscience,” &c. Aug. 19, 1645,  
 No. 424, 1645.

3 $\frac{7}{8}$  × 4 in.

Brit. Mus. Library, E. 337/4.

### 650.

TAIL-PIECE to a tract entitled “ Good Newes from Oxford (Of  
 the Treaty) For the Surrender thereof: And how they are  
 packing up to march away on Thursday next, June 18,  
 1646, &c.

*London, Printed by Jane Coe, 1646.* On the title in MS. “ *June 16.*”

[“ *June 16,*” 1646]

THIS woodcut was used on the title of “ Ruperts Sumpter,” July 2, and 3, 1644.  
 No. 394, 1644. Above, is “ Pack up and away from *Oxford.*” The text refers  
 to the surrender of Sherborne House, and to certain appearances in the air at  
 Gravenhage. This tract is one of the most remarkable of “ catchpenny” papers.  
 It is dated by the original collector “ *June 16,*” whereas Oxford did not surrender  
 until June 20 in this year, although treaties to that effect had been in hand for  
 more than three weeks before.

4 × 3 in.

Brit. Mus. Library, E. 340/23.

## 651.

THE WELSH-MANS PROPOSITIONS TO THE ARCH-BISHOP OF YORKE, COMMANDER IN CHIEFE BEFORE CONOWAY CASTLE IN WALES. With Their new Lawes, and Orders of Warre propounded by them and a motion for Peace.

*Printed in the Yeare, of hir Cosen Taffies Carier, 1646. In MS. "Aug. 3." ["Aug. 3," 1646]*

On the title-page of this tract is the same woodcut as that employed for "Arch-bishop Laud dining on the Ears of Prynne, Bastwick and Burton," June 30, 1637, No. 136, 1637, and "A Prophecy Concerning the Earle of Essex," &c. 1641, No. 232, 1641.

The text refers to the career of John Williams, Archbishop of York, and the siege of Conway Castle (see "Portrait of John Williams, &c." 1642, No. 340, 1642), and contains allusions to Archy Armstrong, the King's Jester, &c.

See "Conway Taken by Storme, by Major-General Mitton, with the assistance of the Arch-bishop of York," &c. 1646, E. 350/17.

$4\frac{3}{8} \times 2\frac{1}{8}$  in.

Brit. Mus. Library, E. 346/15.

## 652.

THE PARLIAMENT OF WOMEN. With the merrie Lawes by them newly Enacted. To live in more Ease, Pompe, Pride, and wantonnesse: but especially that they might have superiority and domineere over their husbands: with a new way found out by them to cure any old or new Cuckolds, and how both parties may recover their credit and honesty againe.

*London, Printed for W. Wilson, and are to be sold by him in Will-yard in Little Saint Bartholomewes, 1646. In MS. "Aug: 14: London, 1646." ["Aug. 14," 1646]*

On the title-page of this tract is a woodcut, representing the Parliament of Women, with a man standing at the bar.

The text is satirical on the vices of women. See also "The Parliament of Ladies," 1647, E. 388/4, and 116, l. 39, "Hey Hoe for a Husband," 1647, E. 408/19, "The Ladies Parliament," 164—, E. 1143, and the references to other publications on this subject, which are given with "An Exact Diurnall of the Parliament of Ladyes," "May 6," 1647, No. 679, 1647.

$3\frac{1}{2} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 1150/5, and E. 1636/2.

## 653.

A REPLY TO DICTATED THOUGHTES BY A MORE PROPER EMBLEM.

In MS. "Nov. 7th, 1646."

["Nov. 7," 1646]

A BURNING winged heart, to which are attached labels inscribed—

*"Let Honest harts prepared be  
For sufering and extremity."*

The "*Pope*," holding a book, inscribed "*Latin mass*," trampling upon a crown and sceptres, and having a dragon behind him; a "*Bishop*," holding a book, the "*Liturgie*," having a skull and hour-glass behind him; and a "*Profane Libertin*," holding a book entitled "*Loose Liberty*," having a double face, and trampling on the Bible, are all stabbing at the heart, from which are falling drops of blood.

This print is imitated from that described as "Dictated Thoughts," &c., "April 14," 1646, No. 647, 1646; the chain is omitted; the "Antichristian Presbiter" is converted into a double-faced "Profane Libertin, or advocate for a general Toleration, who is united with Popery and Prelacy to wound Honest Hearts." At the foot are the following verses—

"Dictater heere behold in proper place  
 Three joynd as one to blemish and disgrace  
 Heere wants noe chayne to linke each to other  
 You see how louingly they gree together  
 Sweet peace and Truth, how gladly would they meet  
 Yet for these enimies they cannot greet  
 But still thers hope, for one his place noe more  
 Is to be found, the Pope was neuer lo'r  
 Not Satans wrath or power shall erect  
 His tottring state for now that spouse elect  
 Shall not be driuen to the wilderness  
 But songs of praise from day to day express."

5 × 3 $\frac{7}{8}$  in.

Brit. Mus. Library, 669, f. 10/102.

## 654.

### THE PICTURE OF AN ENGLISH ANTICK, WITH A LIST OF HIS RIDICULOUS HABITS, AND APISH GESTURES.

"Maids where are your hearts become? Look you what here is!"

In MS. "*Novemb.* 18, 1646."

["*Nov.* 18," 1646]

A BROADSIDE containing a representation of an English beau of the period, with the following description printed below:—

1. His hat in fashion like a close-stoole pan.
2. Set on the top of his noddle like a coxcombe.
3. Banded with a calves tail, and a bunch of riband.
4. A feather in his hat hanging down like a Fox taile.
5. Long haire, with ribands tied in it.
6. His face spotted.
7. His beard on the upper lip compassing his mouth.
8. His chiu thrust out, singing as he goes.
9. his band lapping over before.
10. Great bandstrings with a ring tied.
11. A long-wasted dubblet, unbuttoned half-way.
12. Little skirts.
13. His sleeves unbuttoned.
14. In one hand a stick, playing with it, in the other his cloke hanging.
15. His breeches unhooked, ready to drop off.
16. His shirt hanging out.
17. His cod-peece open, tied at the top with a great bunch of riband.
18. His belt about his hips.
19. His sword swapping betweene his legs like a Monkeys taile.

20. Many dozens of points at knees.
21. Above the points of either side two bunches of riband of severall colours.
22. Boot-hose tops, tied about the middle of the calfe, as long as a paire of shirt sleeves, double at the ends like a ruffe band.
23. The tops of his boots very large, turned down as low as his spurs.
24. A great paire of spurres, gingling like a Morrice-dancer.
25. The feet of his boots 2 inches too long.
26. Two hornes at each end of his foot, straddling as he goes.

$4\frac{1}{2} \times 6\frac{3}{4}$  in.

Brit. Mus. Library, 669, f. 10/99.

## 655.

THE PICTURE OF AN ENGLISH ANTICK, with a List of his ridiculous Habits, and Apish Gestures.

*Malcolm del. et sc.*

[Nov. 18, 1646]

This is a copy from the print which is described with the same title and date, No. 654, 1646. It was made by J. P. Malcolm, for his "Historical Sketch of the Art of Caricaturing," 1813. Plate XXIII. Fig. 2.

$6\frac{3}{4} \times 4\frac{1}{4}$  in.

## 656.

THE TIMES DISPLAYED IN SIX SESTYADS: THE FIRST A PRESBYTER, AN INDEPENDENT, &c. (By S. Shepherd.)

*London, Printed and are to be sold by J. P. [Joseph Potts] at his shop neer the Sessions house in the Old Bayly, 1646. In MS. "Dec. 7."*

[“Dec. 7,” 1646]

PREFIXED to the above tract is a print, entitled "Three Grand Enimies to Church and State." These are half-figures: (1) "*Profane Liberty*," a man breaking the Tables of the Law with a hammer (this figure, with some modifications, appears as "Libertin," No. 6, in "A Catalogue of the severall Sects," "Jan. 19," 1647, No. 666, 1647); (2) "*Envious Hypocresie*," a cloaked man, holding three masks in his left hand, and a serpent in his right hand, and having serpents, instead of hair, writhing beneath his hat; (3) "*Iesnitecull Pollicie*," a man in a Jesuit's cap, his left hand raised. Beneath each figure are verses.

The text of the tract is in verse, and satirizes the sects of the time.

$6 \times 2\frac{1}{2}$  in.

Brit. Mus. Library, E. 365/10.

## 657.

PROPER PERSECUTION, OR THE SANDY FOUNDATION OF A GENERAL TOLERATION, DISCOVERED AND PORTRAYED IN ITS PROPER COLOURS.

*London, Printed for Joseph Potts, and are to be sold at his shop, in the Old Bayly, neer the Sessions house, 1646. In MS. "Decemb. 22, 1646."*

[“Dec. 22,” 1646]

This is an impression from the same plate as served the broadside styled "A Reply to Dictated thoughtes By a more Proper Emblem," see that title, "Nov. 7,"



1646, No. 653, 1646, which was itself derived from the print described as "Dictated Thoughts," &c., "April 14," 1646, No. 647, 1646. In the broadside now in question, the verses beneath the print, having been cut off with the plate, appear with the last six lines omitted. The text of the letter-press was compiled from various books, and consists of extracts describing the hatred which was borne against the Presbyterians, who have thus republished the print by way of retort. It commences with, "*I shall begin with Martins cursed shrill Echo, pag. 5, 6,*"<sup>1</sup> and refers to "Sir John Presbyter," "Sir Simon Synod," "Dr. Featlyes Devil," "a very reverend ten-pound Sir John," and others. See "The Picture of an English Persecutor," "Feb. 13", 1647, No. 670, 1647.

$5\frac{1}{8} \times 3\frac{7}{8}$  in.

Brit. Mus. Library, 669, f. 10/104.

## 658.

### THE MONKEY AND CAT, GAMBLING.

At the foot is written, "*Decemb. 23, 1646.*"

["*Dec. 23,*" 1646]

A PRINT. A monkey and a cat, on a table at a tavern, are playing at cards. The monkey is on our left, smoking a pipe, and holding his cards in his right hand; the cat is on our right, holding her cards in her left paw, and with the right paw is laying down the ace of hearts, saying, "*Ile trump that Sir;*" upon the table-cloth, which is laid between them, are a mouse, an apple, a tobacco-pipe, a cup, and the five of hearts, which the monkey has played; a second monkey, wearing the apron of a drawer, places a flagon upon the table. Below are eight lines:—

"Puss my aple gainst thy mouse jle lay  
The gam's mine jf thast ne'r a trump to play  
Mister apes face thart deceiud in mee  
I haue many trumps hers one dost see  
For a pint of wine the drawer call  
I come o<sup>2</sup> prittie d'ye see this squall  
Apes and Catts to play at Cards are fitt  
Men & women ought to haue more witt."

$6\frac{1}{8} \times 4\frac{1}{8}$  in.

Brit. Mus. Library, 669, f. 10/105.

## 659.

### "A PRACTICALL CATECHISME, THEOLOGIA EST SCIENTIA," ETC. By H. Hammond D.D.

London, printed for Ric. Royston, at the Angel in Jvy Lane. 1646. [1646]

THE frontispiece (by Hollar) to this tract is the same print as that which was similarly employed for "A Frontispiece to a tract entitled 'Sacra Nemesis, the Levites Scourge,'" "Aug. 1," 1644, No. 398, 1644. It has been very much altered: the flies removed; "2, Sam, 21, 17, *Quench not the light of the Lord,*" is written upon the candlestick, and the words "*Sacra Nemesis*" removed. Two figures are in the background.

$4 \times 5\frac{1}{2}$  in.

Brit. Mus. Library, E. 305/21.

<sup>1</sup> "Martin's Echo" is E. 290/2. "Martin" was "Martin Mar-Priest."

<sup>2</sup> This line may have been intended to be read—

"I came off pretty (well), d'ye see, this squall."

## 660.

ENGLANDS MIRACULOUS PRESERVATION EMBLEMATICALLY  
DESCRIBED, ERECTED FOR A PERPETUALL MONVMENT TO  
POSTERITY.

*By John Lecester. London, Printed for John Hancock, and are to be sold at his shop, at the entrance into Popes-head Alley, 1646.* [1646]

AN ark, in which are "House of Lords," without king or judges; "House of Commons," and "Assembly," buffeted by waves; in the water are the heads of Charles I. and his queen, Laud, Strafford, Lindsay, Montrose, and other Royalists. Above, the following lines:—

*"Though Englands Ark, have furios storms indurd  
By Plotts of foes, and power of the sword  
Yet to this day by Gods almighty hand  
The Ark's preservd and almost safe at Hand."*

Around are medallions of "Earle of Essex," "Earle of Warwick," "Earle of Manchester," "Generall Lasley," "Sr. Tho: Fairfax," "Leint. Gen: Cromwell." Below, a long rhythmical inscription, by John Lecester.

The ark represents the Commonwealth and Assembly of Divines; the heads floundering in the water are those of the Royalists; while the six medallions are the portraits of the "noble champions guarding th' assaulted Union." Henrietta Maria floats high in the water, and appears to be intended as a siren. She holds out a sealed paper; Charles is kept above the waves by the buoyancy of his queen. Among the other floating or drowning personages is one (Rupert?) who vainly dashes with his sword at the ship as she passes him. Above the gables of the roof over the House of Lords are two human skulls on spikes.

See Brit. Mus. Library, 669, f. 10/107, where another impression of this broadside has, in MS., the date "Jan. 4th."

12 × 8½ in.

## 661.

THE SECOND PART OF THE NIGHT SEARCH WITH THE PRO-  
JECTS OF THESE TIMES IN A POEM BY H. MILL. Nocte  
patent mend—.

*London Printed for H. Shepard and W: Ley, sould in Tower-street & Paules-Chaine 1646.* [1646]

THIS is the title of a book which, with the First Part, has the press-mark, 1076, h. 19. The print is divided into nine parts, which are disposed in three rows; that in the centre is occupied by the title, as above.

In the first row; a man stands, with three women kneeling before him, and in front of an archway: next is a portrait bust, within an oval frame, probably of Humphrey Mill, the author: the third part shows a woman, attended by the

Devil, who plays on a lute, at the side of a bed, where a man lies. In the second row; the first part shows the Devil, as a satyr, devouring human flesh, and holding a human leg in one hand, a human head in the other; the third part in this row contains the figure of a youth, walking towards our left, and holding a purse (the "chink" of the text) in his left hand. In the third row the first and third parts are ovals, containing figures of a man ("the serving man") and woman ("the Chamber-maid"); the former holding a paper, and in the act of speaking; the latter running towards our left, with her arms extended, while rays of light fall on her figure. The second compartment of this row shows a woman, who carries a dog (the "shock" of the text) and is followed by a scolding woman; two other persons are near. Facing the print, in the work itself, is the following explanation:—

*The Mind of the Frontispice.*

See, here's a man in trust, the plots he views,  
Of Citie, Countrey, Cells, and Courtly Stewes.  
The smooth-tongu'd Lawyer keeps his choyce of pinks,  
Whose Clients pay for all; his Worship stinks:  
Confines the Law his villanies to nurse,  
And ties mens freedome to his lawlesse purse.

The Letcher in the bed, with frights and feares,  
Is much amaz'd; his mothers ghost appeares:  
The Fiends do sing and play; he spies Hell-fire,  
Shame, griefe, and horreur, stifle fond desire.

The Devill takes his prey, their limbs are tore,  
Who were his loving Subjects heretofore:  
One hand a limb, the other heads the Gull;  
He's greedy still, although his mouth be full.

Buffe-beggar his Comrade (he 'as made him free)  
Who hopes in time to teare as well as hee:  
He shakes his plunder'd chink; pray please his mind,  
Or else, Hell take him he will beat you blind.

The Monster with the shock, and noted crimes,  
Was Hang-man prooffe before the change of times.  
The pettie railing Bawd (though shrewdly vext)  
Has got the day; the Car-mans is the next.

The Serving-man relates his Masters thrall;  
The rise of lust, the progresse, and the fall.  
The Chamber-maid discovers each degree,  
Of severall changes, in this mysterie.

Their mirth, supports by bribes, their shamefull feares,  
The black account. So, now the light appeares."

The first and second parts of "The Night-search" are rich in illustrations of, and satire on, the manners and vices of London in the seventeenth century.

$2\frac{7}{8} \times 4\frac{3}{4}$  in.

CRETE WONDERS FORETOLD BY HER CRETE PROPHET OF WALES, which shall certainly happen this present year 1647, by strange fites, and crete waters, by spirits and Tivills appearing in many places of tis Kingdome, especially in and

about te Cities of London and Westminster, and the effects that will follow thereupon. Also her Kings coming home to her Grete Counsell.

*Printed with her free consent and leave, to be published to her teere Pretren, of England, with all her blood and heart.* 1647. In MS. "Jan. 2d," 1646. ["Jan. 2," 1647]

ON the title-page of this tract is an oval portrait of a judge in a wig and ruff, probably Sir George Croke.

The text, which was inspired by the circumstances of the times, is rich in references to the manners of Londoners at this period, to the defeat and conduct of the Welsh at the Battle of Edgehill, &c.

Oval,  $2\frac{1}{2} \times .3$  in.

Brit. Mus. Library, E. 370/3.

## 663.

AN OULD SHIP CALLED AN EXHORTATION TO CONTINUE ALL SUBJECTS IN THEIR DUE OBEDIENCE, OR THE REWARD OF A FAITHIFULL SUBJECT TO HIS PRINCE, &c.

*Printed in the Yeare* 1648. In MS. "Jan. 13, 1647." ["Jan. 13," 1647]

ON the title-page to the above tract is a woodcut representing Carisbrooke Castle in "The Ile of Wight," with the king looking through a window, and saying, "Behold your King." Cannons project from the walls; a single ship is on the sea. The title is further addressed to the bishops, clergy, "true Nobility," magistrates, &c.

The text pathetically appeals to the several classes, and, with sardonic satire, points to the situation of Charles I. in Carisbrooke Castle, where he had been for some time previous. He had refused to concur in four Bills which the Parliament sent to the Isle of Wight, upon which the Houses broke up in anger, refused further dealings with him, and demands for his execution became rife.

This woodcut was also used for the title-page to "New Articles for Peace," Oct. 18, 1648, No. 719, 1648; "A Most Gracious Message sent By the Kings Majesty," Oct. 23, 1648, No. 720, 1648; "The Divine Penitential Meditations and Vowes of his late Sacred Majesty," "June 21," 1649, No. 763, 1649.

$3\frac{7}{8} \times 2\frac{7}{8}$  in.

Brit. Mus. Library, E. 422/29.

## 664.

STRANGE NEWES FROM NEW-GATE: Or, a true Relation of The false Prophet that appeared in Butolphs Church near Bishops-Gate upon Sunday last in Sermon-time, professing himself to be Christ. With his Examination before the Lord Mayor, and his Confession. Also his Examination at the Sessions in the Old-Bayly before the Judges.

*Printed in the year; when false Prophets did appear.* 1647. In MS. "Jan. 18, 1646." ["Jan. 18," 1647]

ON the title-page of this tract is the same woodcut as that which (No. 3) was used, with two others, for "The Phanaticks Plot Discovered," "Aug. 9," 1660, No.

1660, and "The Declaration and Standard of the Levellers," April 23, 1649, No. 756, 1649. A man is seated at a table.

The text gives an account of the intrusion of Evan Price, tailor, in the church above-named; he rose in the midst of the sermon, and declared himself to be Christ. See "A Catalogue of the severall Sects," &c., "Jan. 19," 1647, No. 666, 1647, where this man is referred to; also his autobiography in "An Echo to the Voice from Heaven," by Arise Evans, 1652, E. 1304/2.

$3\frac{3}{8} \times 3\frac{3}{4}$  in.

Brit. Mus. Library, E. 371/9.

## 665.

AN EMBLEME OF THE TIMES: or, A seasonable Exhortation drawn from the consideration of Gods gracious dealing with England, above all other her neighbour-Nations.

London, Printed by R. A. 1647. In MS. "Jan. 19, 1646." ["Jan. 19," 1647]

A BROADSIDE containing an emblematical print, which represents the "*Legall Punishments*" of sin. "*WARR*," in the foreground to the left, as a soldier, stands near mutilated corpses, in the act of drawing his sword; "*Hipocresy*," a double-faced female, three "*Libertines*," and an "*Ante-Sabatar*," are flying towards the right; while "*Pestelence*," an angel holding a sword, descends upon them from the sky. On a hill in the distance, on the right, is a fortified town, outside the wall of which are lying the corpses of men slain "*For Gospell Sinnes*." Below are these lines:—

"While on this Emblem thou dost fix an eye  
Know it presents our Yles late miserie  
Warr and the pestelence those judgments great  
For gossill great abuse much felt of late."

At the sides of this print are two columns of Scripture text; beneath, three columns of English verse, all of which refer to the state of the nation about this time, but without personal indications.

The figure of "*Warr*," evidently cut from the plate which was used for this engraving, was, with additions, inserted in "A View of Warrs late Stroakes," June 23, 1647, No. 684, 1647.

$5\frac{3}{4} \times 6\frac{3}{8}$  in.

Brit. Mus. Library, 669, f. 10/110.

## 666.

A CATALOGUE OF THE SEVERALL SECTS AND OPINIONS IN ENGLAND AND OTHER NATIONS. With a briefe Rehearsall of their false and dangerous Tenents.

Printed by R. A. 1647. In MS. "Jan. 19, 1646." ["Jan. 19," 1647]

A BROADSIDE containing twelve figures of sectaries, viz., (1) "*Iesuit*," with a dark lantern in his hand and wearing a broad-brimmed hat; (2) "*One Evins a Welchman was lately comūted to Newgate for saying hee was Christ*:" this is written above the figure of a man in the ordinary civil costume of the time, with long black hair falling on his shoulders, and a beard and moustache; he holds a book in his right hand, as if in the act of preaching: below the figure is written—

"Heers one blasphemously  
That hee was christ did say  
Such spirits were foretold  
To rise ith latter daye;"

(3) "*Arminian*," in a cloak and holding a book; (4) "*Arian*," in a jerkin, as if speaking; (5) "*Adamite*," naked (see "The Committee; or Popery in Masquerade," "April 15," 1680, No. 1080, 1680; and "The Brownists Conventicle," 1641, No. 246, 1641, and "A Nest of Serpents Discovered," 1641, No. 248, 1641), with long hair hanging to his shoulders; (6) "*Libertin*," a man in a hat and coat, with a sword by his side, breaking the Tables of the Law with a hammer (see "The times Displayed," "Dec. 7," 1646, No. 656, 1646); (7) "*Ante Scripturian*," a man holding a book, and vehemently preaching; (8) "*Soule Sleeper*," a man seated in a chair at the side of a table, upon which his elbow rests; (9) "*Anabaptist*," two nearly naked men standing in water, into which one plunges the head of the other; (10) "*Familist*," a man speaking (see "The Brownists Conventicle," and "The Arraignment," &c., E. 97/13); (11) "*Seeker*," a man with his hat in his hand, bowing and smiling; (12) "*Divorcer*," a man beating a woman with a stick.

Below are three columns of English verse and one column of prose. The former describes the above-named sects, with the additions of "Pelagian," "Seperatist or Independent," "Antinomians," "Anti-Sabbatarians," "Anti-Trinitarians," "Apostolicks," "Thraskites" (see "The Brownists Conventicle," "The Marchionites," "Hetheringtonians," and "The Tatians." The column of prose refers to the declaration (2 Peter, ii. 1) that in the last days many false prophets shall arise, and expresses the fears of the writer that, whatever rule the Parliament may establish, there will be no rules for unquiet spirits, and concludes with his hope that Parliament will pass an ordinaunce to prevent the growing and spreading of heresy.

The Welshman Evans (see "Strange Newes from New-Gate," "Jan. 18," 1647, No. 664, 1647) was followed by James Nayler (see E. 703/6) in declaring himself to be Christ. (See "Portrait of James Nayler," No. 1014, 1661.) "A List of some of the Grand Blasphemers and Blasphemies; Which was given into the Committee for Religion. Very fit to be taken notice of," (1651), contains brief accounts of one woman who declared herself pregnant of Jesus (she was sent to Newgate), and of Richard King, who averred the same thing of his wife, 669, f. 17/80. (See "Hear, O Earth, ye earthen Men and Women," the opening words of a proclamation by Thean Ram Taniah, Leader of the People, 669, f. 17/88, and "Than Ram Tanjah, his Speech on his Claim," 669, f. 19/2.) This personage demanded the crowns of France and Rome, the inheritance of all his brethren, the Jews, as the latter broadside states.

For an account of the sects of this time see Edwards' "Gangræna," "A Description of the several Sorts of Anabaptists," &c., "The Description of the several Sorts of Anabaptists," "Feb. 7," 1645, No. 419, 1645, and "Heresiography," by E. Pagitt, (editions, 1645 to 1654.) who wrote to this effect, regarding the following little-known societies: The Libertins, or Liberti, were a sect of Anabaptists who considered themselves free from the payment of rents or the tribute, "and take unto themselves liberty to commit all uncleannesse whatsoever;" Anti-Scripturians denied the Scriptures, both old and new; Soul-sleepers believed the soul died with the body, were in antiquity confuted by Origen, and known then as Arabici, as of Arabia, where the disbelief sprung up; the Familists were of the Family of Love, founded by David George of Delft (or H. Nicklaes), who proclaimed himself to be Messiah; the Seekers denied there was any true Church, and affirmed they were seeking or expecting it; the Divorcers were those "who would bee quit of their Wives for slight occasions, and to maintain this opinion one hath published a Tractate of Divorce, in which the bonds of Marriage are set loose to inordinate Lust" (see Title-page to "Heresiography," 1647, No. 703, 1647); the Hetheringtonians followed John Hetherington (or Etherington), a box-maker, who denied the Church of England to be part of the Church of Christ, agreed with the Familists, holding with them the perfect purity of the soul, denied the Sabbath, and affirmed that every day was a Sabbath as much as Sunday; he recanted

formally at Paul's Cross, and wrote against the Familists (see "The Defence of John Etherington"—this appears to be the right spelling of his name—"against Steven Denison," &c., 1641, E. 179/21, in which he states his own case, as to the box-making and other matters; also "The Deeds of Dr. Denison," E. 147/9).

The first Antinomian in England was, says E. Pagitt, John Eaton, a scholar of his own, curate of St. Katherine Coleman, London, whose followers averred that belief was sufficient to salvation, and that the law was not given to Christians.

11 × 5 $\frac{7}{8}$  in.

Brit. Mus. Library, 669, f. 10/111.

## 667.

THE WORLD TURN'D UPSIDE DOWN; OR, A BRIEF DESCRIPTION OF THE RIDICULOUS FASHIONS OF THESE DISTRACTED TIMES. By T. J. [? John Taylor, the Water-poet] a well-willer to King, Parliament and Kingdom.

London; Printed for John Smith, 1647. In MS. "Jan. 28, 1646."

["Jan. 28," 1647]

ON the title-page of this tract is a woodcut, representing, in the centre, a man standing, having a suit of garments placed before him, each article of which is inverted from its proper position: the boots are uppermost, the gloves below; at the top eels and gudgeons go apace; at the bottom a cat runs away from a rat, and a coney hunts a dog. On our left, at top, is a church turned upside down, and a horse driving a cart. On our right is a candlestick, inverted; beneath it a wheelbarrow drives a man, who appears with his heels in the air, while he goes upon his hands.

The text, which is in verse, expatiates on the history of the time.

This woodcut was used also for "Mad Fashions," &c., by John Taylor, the Water-Poet, No. 330, 1642, whose initials are reversed above.

4 $\frac{5}{8}$  × 3 $\frac{3}{8}$  in.

Brit. Mus. Library, E. 372/19.

## 668.

TIMES WHIRLIGIG, OR, THE BLEW-NEW-MADE-GENTLEMAN MOUNTED. Written by a faithfull Servant and true Lover of his Countrey, Hum. Willis, Esquire.

Printed in the Yeare, 1647. In MS. "feb. 9th, 1646." ["Feb. 9," 1647]

ON the title-page of this tract is a woodcut, representing "A Committee-man," booted, spurred, and wearing a long cloak and high hat, standing upon the world, which appears inverted, an orb of sovereignty being at the bottom, and opposed to the figure of the man. Beneath is—

"Heu quantum mutatis ab illo!"

The Committee-man says, "Take him Marshall."

This cut was used for No. 1 in "An Invitation to Lubberland," 1647? No. 704, 1647; No. 1 in "A New Ballad, called, The Protestants Prophecie," 1680? No. 1102, 1680.

The text, which is in verse, refers to the circumstances of the time.

2 $\frac{1}{2}$  × 2 $\frac{7}{8}$  in.

Brit. Mus. Library, E. 374/10.

## 669.

THE WELSH PHYSITIAN, HER NEW WAY TO CURE ALL KIND  
OF DISEASES IN HER CHURCHES AND COMMON-WEALTHS.  
By Skinin ap Morgan, Professor of her Medicall Arts and  
Sciences.

*Printed for the good of her Countrey-men, this present year, 1647. In MS.*  
"Feb: 11th 1646." ["Feb. 11," 1647]

ON the title-page of this tract is a woodcut, representing a man in a doctor's robe and broad-brimmed hat, walking to our right, and holding in his left hand a scroll.

The text contains the physician's offer to cure "her shee-cozens of certain ailments, restore certain loses and make good the bones that were broken at Kineton Field."

2 × 3 $\frac{3}{4}$  in.

Brit. Mus. Library, E. 375/14.

## 670.

"THE PICTURE OF AN ENGLISH PERSECUTOR OR A FOOLE  
RIDDEN ANTE PRESBETERIAN SECTARY."

*London, Printed for J. H. [Hancock] and are to be sold in Popes head Alley.*  
1647. In MS. "Feb. 13, 1646." ["Feb. 13," 1647]

A PERSON wearing a fool's cap and bells, and holding in his hand an open book, inscribed "*Mar. Ecco. Mar. Mar. Priest,*" i. e. *Martin's Echo*.<sup>1</sup> *Martin Marpriest*. He is crawling upon his hands and knees with a label in his mouth, on which is—

*"My cursed speeches against Presbytery  
Declares vnto the World my foolery."*

Upon his back is mounted a fool, holding his bauble. His label has—

*"Behold my habit, like my witt,  
Equals his ō whom I sitt."*

Below: "For Opposing Authority, Reuileing the Assembly, Slandering the Government by Presbytery and disturbing the ministers at the time of their publicke exercise, by giueing up bills in mockery calling the ministers preists riding slanes, horse leeches Cormorants gorbellyd Idoll Consistory of devills, etc: hath not this discovered Ishmaels carnall spirits persecuting godly Isaaks."

This print is part of a broadside, entitled "Reall Persecution, or the Foundation of a general Toleration, Displaid and Portrayed by a proper Emblem, and adorned with the same Flowers wherewith the Scoffers of this last age have strowed their Libellous Pamphlets. Collected out of severall books of the Sectaries to discover to world their wicked and abusive language against godly Presbyterian Ministers." Then follow passages which assail the Presbyterians, and are derived from "*Martins Echo*," "Nativity of Presbytery," "Pamphlet against Tithes," "Sacred Decretall," and "A Bil given up at M. Calamy's Church."

4 $\frac{5}{8}$  × 4 $\frac{1}{2}$  in.

Brit. Mus. Library, 669, f. 10/114.

<sup>1</sup> For "*Martins Echo*," see "Proper Persecution," &c., "Dec. 22," 1646, No. 657, 1646.



## 671.

BLOODY NEWES FROM DOVER. Being a True Relation of The great and bloody Murder, committed by Mary Champion (an Anabaptist) who cut off her Childs head, being 7 weekes old, and held it to her husband to baptize. Also another great murder committed in the North, by a Scottish Commander, for which Fact he was executed.

*Printed in the Yeare of Discovery, Feb. 13, 1647. In MS. "1646."*

[Feb. 13, 1647]

On the title-page to this tract is a woodcut, from the same block as that which was used for No. 2 in "The Phanaticks Plot Discovered," "Aug. 9," 1660, No. 953, 1660.

The text gives an account of the murder in question, and allows it to be inferred that the mother of the child killed it because her husband, who was not an Anabaptist, desired it should be christened. Also, here are accounts of two other crimes.

4 × 3 $\frac{3}{8}$  in.

Brit. Mus. Library, E. 375/20.

## 672.

IMMORTALITY IN MORTALITY MAGNIFI'D In a strange (yet true) Narration of one Master Povntney, Merchant, sometimes living in the Parish of Mary le Bow in Cheapside, who was buried in the Chancell of the Church of Leonard Eastcheap,<sup>1</sup> Anno Dom. 1613, and was found on this present Feb. 15; 1647, whole and sound without any diminution or corruption of his members or body inward or outward, having lain in his grave (according to the precedent date, which is extracted from the Register book of the aforesaid parish, Leonards East-cheap) 34 years, Published as a wonder of wonders in this Age.

*London, printed for Thomas Bates, at the sign of the Maiden-head on Snow-hill, neer Holborn conduit, 1647. In MS. "feb. 19, 1646." ["Feb. 19," 1647]*

On the title-page of this tract is a woodcut representing a ghost wrapped in a winding-sheet; the same was used for "Colonel Rainsborowes Ghost," Oct. 27, 1648, No. 721, 1648; "The Ghost of Sr. John Presbjter," "Aug. 11," 1647, No. 692, 1647; "The Last Advice of William Lavd," Jan. 10, 1645, No. 417, 1645; for the "Tailpiece to a tract entitled "Ignativs his Prophecie, &c." 1642, No. 344, 1642; "The Qvaker's Fiery Beacon," "June 24," 1655, No. 888, 1655.

The text refers to the discovery of an uncorrupted corpse.

2 $\frac{3}{8}$  × 3 $\frac{3}{8}$  in.

Brit. Mus. Library, E. 377/13.

<sup>1</sup> Church destroyed by the Great Fire, not rebuilt; part of its burial ground remains on Fish Street Hill, London.

## 673.

THE WELSH-MANS PUBLIQUE AND HEARTY SORROW AND RECANTATION, THAT EVER HER TOOKE UP ARMES AGAINST HER COOD PARLIAMENT, declaring to all the world how her hath been abused by faire urds and flatterings, telling what booties and honours her should get if her would but helpe to conduct her King to her crete Councell the Parliament. Also her new Oath and Protestation never to beare Armes against the cood Parliament any more. By Shon up Morgan Shentileman.

*Printed and published for the use and benefit of all her loving Countrymen in her Kingdome and Principallity of Wales, 1647.* In MS. "Feb. 25, 1646."  
["Feb. 25," 1647]

ON the title-page of this tract is a woodcut, representing a man, naked but for a cloth about his loins, and in the attitude of dancing(?).

The text satirically expresses the grief of the Welsh for the part they took during the Civil War, their sufferings at Kington (Edgehill), Naseby and Newbury, when the "red-coates" defeated them. It also contains references to Captains Parker and Smith, Sir Faithful Fortescue, and Sir Francis Jones.

$2\frac{2}{3} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, E. 378/6.

## 674.

## "THE CHURCH."

*Are to be sold by Ro. Walton at the west end of Pauls.* In MS. "Feb. 27, 1647."  
["Feb. 27," 1647]

THE Church, a woman, whose head is encircled with stars, holds "*Biblia Sacra*" and a palm branch; she is seated under a canopy in a boat, which is assailed by waves, amid which are her foes, viz. "Pope," "Sosynian," "Jesuit," "Papist," with a lantern, referring to Guy Faux, "Arminian," "Domitian," "Ante scripteria," "Turke," "Famelist," "Shaker," "Arius," with a sword, "Atlantite," and "Nero."

This is part of a broadside, "The Invincible Weapon, or Truths triumph over Errors, by which all the true bred Sonnes of the Church, may obtain strength to withstand the desperate Tenents that have been broached, whereby the Godly of our times may be forewarned and fore armed against their Soul Enemies." Below are twenty-nine prevalent errors confuted by texts of Scripture.

See "The Brownists Conventicle," 1641, No. 246, 1641, "A Catalogue of the severall Sects," &c. "Jan. 19," 1647, No. 666, 1647, "A Nest of Serpents Discovered," 1641, No. 248, 1641, and Title-page to "Heresiography," 1647, No. 703, 1647.

$10\frac{1}{4} \times 6\frac{2}{8}$  in.

Brit. Mus. Library, 669. f. 11/132.

## 675.

"A GODLY DESENTING BROTHER," AND "A GODLY BROTHER OF THE PRESBYTERIAN WAY" GIVING TO EACH OTHER "THE RIGHT HAND OF FELLOWSHIP" AND HOLDING A SWORD, SAYING, "LET VS LAY THIS ASIDE."

London Printed for Henry Overton, 1647. In MS. "*March 11th, 1646.*"  
[ "*March 11,*" 1647]

THE dissenter says, "*Let there bee noe strife betweene thee & mee, for wee are Brethren.*" The Presbyterian replies, "*Blessed bee the lord god which sent thee this day to meete mee & blessed be thy Counsaile, dear Brother.*" Between them is written, "*Let not the world divide those whom Christ hath Ioynd.*" From a distance a "*Romish Prelate,*" and "*an English Iesuit,*" look on and say "*Ah lass wee are vtterly vndon, our designe is spoyled, they are agreed.*"

This print is part of a broadside, entitled "A Pious And Seasonable Perswasive to the Sonnes of Zion sovereignly useful for Composing their Unbrotherly Devisions."

At the sides of the engraving are texts of Scripture; under it is an exhortation to lovers of Zion to lay aside unnecessary disputes, and limit their communications to spiritual subjects. It is signed "By a Lover of the Truth, and all those that live godly in Christ Jesus."

See "The Visions of Thorough Reformation," 1683, No. 1126, 1683.

$5\frac{1}{4} \times 5\frac{3}{8}$  in.

Brit. Mus. Library, 669, f. 10/118.

## 676.

GREAT BRITANS ALARM DISCOVERING NATIONAL SINNS, and Exhorting to Reformation of life, and holiness, and courage in the Battels of God against the Anti-christ, Magog, fourth-beast, Eagle, King of Babilon, and Gog, and Kings of East To bee fought by a Lion, and fierce people of the North, which must burn the seat of Magog, and whole body of the Eagle, and turn Gog the Moon into blood According to the holy Prophets predictions, and limitation of the beasts continuation and period, and hieroglyphical marks, and other descriptions of them al. Collected and knit together in this Poëm By Christofer Syms Gent.

London, Printed by R. A. & J. M. and are to be sold by William Ley, at his shop at Pauls Chain, 1647. In MS. "*March 24, 1646.*"

[ "*March 24,*" 1647]

FACING "An Exposition of the Battë," which appears in the middle of this unpagged tract, is the same woodcut as that which was used for "Frontispiece to 'The Swords Apology,' etc. by Christofer Syms, Gent." "Sept. 19," 1644, No. 405, 1644.

$4\frac{3}{8} \times 6\frac{3}{8}$  in.

Brit. Mus. Library, E. 381/14.

## 677.

## " IRELANDES LAMENTATION."

*London, Printed for J. H. [Hancock] and are to be sold in Popes Head Alley.*  
1647. In MS. " *Aprill 16.*" [" *April 16,*" 1647]

A FEMALE seated on the ground, with clasped hands, is weeping and uttering these lamentations: " *Is it nothing to you that pass by, behould and see if there bee any sorrow like unto my sorrow which is don Vnto mee etc.*" " *Myne eyes do sayle with teares because the children and sucklings swoon in the streets.*" " *The yeoung and the Old lie on the ground in the streetes, they are fald by ye sword, wee have sinned, our prophets discovered it not, to turne away our captivity.*" On the ground are the mutilated bodies and limbs of several persons; an eagle preys upon one of the corpses.

The broadside of which this engraving is a part is entitled, " *A Prospect of bleeding Irelands miseries.*" Around it are fifty-six descriptions of cruelties and treacheries committed in various parts of Ireland, to put an end to which it is stated that the Parliament have chosen Gen. Skippon to be Field marshal, and Gen. Massey, Lieut. Gen. of Horse. The cruelties are stated to have been " *inflicted upon poor Protestants in Ireland by the "bloody Rebels.*" The Lord crown their endeavours with victory over those inhumane blood thirsty Rebels, so that dying Ireland may yet live to praise him."

See " *Hyberniæ Lachrymæ,*" 669, f. 12/84; " *The Irish Massacre,*" E. 353/15; " *Ireland, or a Book,*" &c., E. 1175, which is followed by " *The Bloody Attempts upon the kingdom of Ireland,*" &c., this contains many illustrations, probably by Hollar, of the barbarities of the " *wild Irish*" before and at this time.

$7\frac{1}{4} \times 5\frac{1}{4}$  in.

Brit. Mus. Library, 669, f. 11/4.

## 678.

THESE TRADES-MEN ARE PREACHERS IN AND ABOUT THE CITY OF LONDON; or, A Discovery of the most Dangerovs and Damnable Tenets that have been spread within this few yeares: By many Erronious, Heriticall and Mechannick spirits. By which the very foundation of Christian knowledge and practise is endeavoured to be overturned.

*Printed and Published according to Order,* 1647. In MS. " *April 26.*"

[" *April 26,*" 1647]

A BROADSIDE containing twelve engraved figures of different craftsmen, viz:— (1) " *a Confectioner;*" (2) " *a Smith;*" (3) " *a Sho-maker;*" (4) " *a Taylor;*" (5) " *a Sadler;*" (6) " *a Porter;*" (7) " *a Box-maker;*" (8) " *a Sape-boyler;*" (9) " *a Glover;*" (10) " *a Meal-man;*" (11) " *a Chicken-man;*" and (12) " *a Button-maker.*"

(1), in his shirt, is pounding something in a mortar with a large pestle; this was Graunt, the comfit-maker (see " *Truths Victory,*" " *April 9,*" 1645, No. 422, 1645). (2) is forging a piece of iron, which he holds by a pair of pincers on an anvil. (3), in a loose dress or gown, holds a measuring stick, such as is used in his craft, and is probably intended for Samuel How, the predicant cobbler (see " *The Brownists Conventicle,*" No. 246, 1641, " *The Hellish Parliament,*" No. 242, 1641, " *Strange Newes from New-Gate,*" " *Jan. 18,*" 1647, No. 664, 1647). (4) is seated on a board at work, with a pair of shears at his side. (5) has a pair of stirrups in his left hand, and is in the act of speaking. (6) has a heavy burden on

his shoulders and walks. (7), in a short apron, works at a bench with a jack-plane; probably intended for John Hetherington [or Etherington], a box-maker (see "A Catalogue of the severall Sects," &c., "Jan. 19," 1647, No. 666, 1647, and *Lveifers Lacky*," Dec. 4, 1641, No. 210, 1641) or Christopher Viret, a joiner in Southwark, and a Familist, who translated some of the books of Hendryk Nicklaes of Amsterdam. (8) weighs chemicals from a barrel. (9) stands behind a counter, on which lie two pairs of gloves: he is sewing a glove: by this it appears that glovers then worked in their shops; this was Richard Rogers, who lived near White-cross Street; at Blue Anchor Alley, in the suburbs, he had a congregation. (10) stands holding a small bag before a scale in which is another bag; three sacks are in front. (11) sits at his stall in a market, holding a chicken by the neck. (12) (Eaton, see "The Brownists Conventicle," 1641, No. 246, 1641, or Marler, see "A True Relation of the Combustion at St. Annes Church, by Aldersgate," &c., 1641, E. 169, and "The Brownists Synagogues," 1641, E. 172/32), stands at a table or counter, with buttons on cards before him, and holds another card of buttons in his right hand. N.B.—The subjects of this broadside are illustrated *seriatim* and minutely by Theodore de la Guarden's (Nathaniel Ward's) "*Mercurius Anti-mechanicus. Or The Simple Coblers Boy*," 1648 (see this Catalogue, "Nov. 9," 1648, No. 722, 1648).

Below the print are three columns of sentences, forty-nine in all, expressing the heresies in faith and morals which were charged upon sectaries at this period. "A Panegerick Faithfully representing The proceedings of Parliament at Westminster," 669, f. 11 / 16, has the following verse on this subject:—

"What multitudes in every Trade  
Of painfull Preachers you have made,  
Learned by revelation:  
*Oxford* and *Cambridge* make poore Preachers,  
Each Shop affordeth better Teachers:  
Oh blessed Reformation!"

As to these preachers, see "The Description of the severall Sorts of Anabaptists," &c., "Feb. 7," 1645, No. 419, 1645; Sir J. Birkenhead's "Paul's Church-yard," and "A List of some of the Grand Blasphemers and Blasphemies, which was given into the Committee for Religion, Very fit to be taken notice of," 669, f. 17/80, "Strange Newes from New-Gate, 1647," "Jan. 18," 1647, No. 664, 1647.

For several of these personages, see "A Swarime of Sectaries," &c., 1641, No. 251, 1641; "A New Directory," E. 406/15; "The Brownists Conventicle," 1641, No. 246, 1641. The tract, called "Tub-preachers overturn'd," &c., 1647, E. 384/7, enables us to identify several of these persons, and discover others. Their names are thus given on the title-page of that tract:—

|                       |  |
|-----------------------|--|
| "Wiet a Cobler.       | Oates a Button-maker.                      |
| Robine a Sadler.      | Ives a Box-maker.                          |
| Sammon a Sho-maker.   | Barbone a Lether-seller.                   |
| Barde a Smith.        | Parvis a Gold-smith.                       |
| Kiffin a Glover.      | Lamb a Sope-boyley.                        |
| Patience a Taylor.    | Bignall a Porter.                          |
| Tue a Girdler.        | Henshaw a Confectioner, alias infectioner. |
| Willkin the Meal-man. | Bulcher a Chicken-man                      |
| Fletcher a Cooper.    | Hawes a Broaker.                           |
| Hobson a Taylor.      | Duper a Cow-keeper."                       |

See also, for the general subject, "The Lay Divine, or simple house-preaching Taylor," E. 416/36; the "Title-page to "Heresiography," 1647, No. 703, 1647; and "A Discoverie of Six women preachers in Middlesex, Kent, Cambridgeshire, and Salisbury," 1641, E. 166/1; Thomas Edwards' "*Gangræna, or a Catalogue*

and Discovery of many Errors," &c.; J. Saltmarsh's "Groans for Liberty," 1646, a reply to "Gangræna"; J. Goodwin's "Cretensis," 1646; J. Rieraft's "Nosegay of Rank-smelling Flowers," 1646; "The Second Part of Gangræna," by Thomas Edwards, 1646; "A Brief Narration of some Particulars in Mr. Thomas Edwards his Book called Gangræna, by Thomas Alle," 1646; "A Plaine and Faithfull Discovery of a Beame in Master Edwards his Eye," by Edward Draper, 1646; "Lan-seters Lance for Edward's Gangrene," 1646; "The Third Part of Gangræna, or A new and higher Discovery of the Errors," &c., 1646, by Thomas Edwards; "Gangræna chrestum, or a Plaister to allay the tumour," &c., 1646, E. 353/12; "Mr. Edwards Pen No Slander," 1646, by Thomas Webbe, E. 337/34.

$7\frac{1}{2} \times 7\frac{5}{8}$  in.

Brit. Mus. Library, 669, f. 11/6.

679.

### AN EXACT DIURNALL OF THE PARLIAMENT OF LADYES.

Printed Anno Dom. 1647. In MS. "May 6."

[“May 6,” 1647]

On the title-page to this tract is a woodcut, which represents the Ladies' Parliament, assembled to try four male prisoners, who are standing at the bar of the House. A female Sergeant-at-Arms ("Moll Cut-purse" of the text, see "Mal Cut Purse," 1659, No. 938, 1659) marches before the prisoners with a mace. Beneath is, "Ordered by the Ladyes in Parliament, That they declare that Prince Rupert, Lord Digby, Lord Capell, Lord Cottington, Dr. Williams, Mr. Walter L. Hopton, L. Culpepper, Dr. Duppa, Sir R. Greenvill, L. Jermine, and Major-Gen. Vrry have all their Pardons granted to them by this Covrt." Below this, by way of seal, is a little woodcut of the Virgin's or maiden's head, crowned, and issuing from clouds, as in the arms of the Mercers' Company of London. See "The Ladies Parliament," E. 1143; "The Parliament of Women," 1664, "Aug. 14," 1646, No. 652, 1646; A Parliament of Ladies, with their Lawes newly enacted," 1647, E. 384/9, and 116. l. 40; "The Parliament of Ladies," &c., 1647, E. 388/4; and 116. l. 39; "The Ladies, a Second Time, Assembled," E. 405/23; and "Newes from the New Exchange, or the Commonwealth of Ladies," E. 590/10.

The text, which is in proper form, after the mode of the Journals of Parliament, relates the trial of the above and other persons, their crimes and punishments.

$4\frac{3}{4} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, E. 386/4.

680.

### THE DISCOVERY OF WITCHES: In Answer to severall Queries, Lately Delivered to the Judges of Assize for the County of Norfolk. And now published By Matthew Hopkins, Witch-finder. For The Benefit of the whole Kingdome.

London, Printed for R. Royston, at the Angell in Ivie Lane, M.DC.XLVII. In MS. "may 18."

[“May 18,” 1647]

THE frontispiece to this tract is a woodcut, representing "Matthew Hopkins, Witch Finder General," and others. In the middle of a room stands Matthew Hopkins; on either side is seated an old woman; one points to a kitten and calls upon "Holt," the other announces, "my Imps names are," "1. Pemauzar, 2. Pye wackett, 3. Pecke in the Crowne, 4. Griezzell Greedigutt." There is a dog, called

"*Jarmara*," and a black rabbit, called "*Sacke & Sugar*," a weazel, called "*Newes*," and a greyhound with a bull's head, called "*Vinegar tom*."

"In *March* 1644 he (Matt. Hopkins) had some seven or eight of that horrible sect of Witches living in the Towne where he lived, a Towne in *Essex* called *Maning-tree*, with divers other adjacent Witches of other towns, who every six weeks in the night, (being alwayes on the Friday night), had their meeting close by his house, and had their severall solemne sacrifices there offered to the *Deville*, one of which this discoverer heard speaking to her *Imps* one night, and bid them goe to another Witch, who was thereupon apprehended and searched by women who had for many yeares knowne the *Devills* marks, and found to have three teats about her, which honest women have not: so upon command from the *Justice*, they were to keep her from sleep two or three nights, expecting in that time to see her *familiars* which the fourth night she called in by their severall names, and told them what shapes, a quarter of an houre before they came in, there being ten of us in the roome, the first she called was. 1. *Holt*, who came in like a white kitling.

"2. *Jarmara*, who came in like a fat Spaniel without any legs at all, she said she kept him fat, for she clapt her hand on her belly, and said he suckt good blood from her body.

"3. *Vinegar Tom*, who was like a long legg'd Greyhound, with an head like an Oxe, with a long taile and broad eyes, who when this discoverer spoke to, and bade him goe to the place provided for him and his Angels, immediately transformed himselfe into the shape of a child foure yeares old without a head, and gave halfe a dozen turnes about the house, and vanished at the doore.

"4. *Sacke and Sugar*, like a black Rabbet.

"5. *Newes*, like a Polcat. All these vanished away in a little time. Immediately after this Witch confessed severall other Witches, from whom she had her *Imps*, and named to divers women where their marks were, the number of their *Marks* and *Imps*, and *Imps* names, as *Elemauzer*, *Pyewacket*, *Peckin the Crown*, *Grizzel Greedigut*, &c. which no mortall could invent; and upon their searches the same Markes were found, the same number, and in the same place, and the like confessions from them of the same *Imps*, (though they knew not that we were told before) and so peached one another thereabouts that joyned together in the like damnable practise, that in our Hundred in *Essex* 29. were condemned at once, 4. brought 25. miles to be hanged, where this Discoverer lives, for sending the *Deville* like a Beare to kill him in his garden, so by seeing divers of the mens Papps, and trying wayes with hundreds of them, he gained this experience, and for aught he knowes any man else may find them as well as he and his company, if they had the same skill and experience."

The above is Hopkins' answer (see pp. 2, 3, of the tract) to a certain question which he supposed might be put, as to how he gained his experience in finding witches.

See "The Witches of Hontingdon," 1646, E. 343 / 10.

4 × 5½ in.

Brit. Mus. Library, E. 388 / 2.

## 681.

"MATTHEW HOPKINS WITCH FINDER GENERALL."

[*"May 18," 1647*]

COPY from the frontispiece to "Discovery of Witches," by Matthew Hopkins, see that title, "*May 18,*" 1647, No. 680, 1647, in Caulfield's "Memoirs of Remarkable Persons," 1794, vol. i. facing p. 1.

Below the copy is, "Correctly Copied from an extreme Rare Print in the Collection of J. Bindley Esq.," and "Publishd as the Act directes, March 20, 1792. by J. Caulfield, London."

4 × 5¼ in

## 682.

## SIR THOMAS GRESHAM HIS GHOST.

*Printed for William Ley. 1647. In MS. "May 19." ["May 19," 1647]*

THE woodcut on the title-page of this tract represents the knight, probably in the costume of his statue in the Royal Exchange, *i. e.* hose, full breeches, puffed and embroidered body coat, ruff and flat cap, with a short cloak, and wrapped in a shroud, holding in his right hand a flaming torch.

The pamphlet, which comprises six pages of dialogue, in verse, begins thus with a speech of the ghost :

"What clamour's this I heare? what up-start voyce?  
 Why what's the matter? what makes all this noyce?  
 That thus me wakens? what is no place free?  
 Death's cal'd a Rest, but Death's no rest to me:  
 Though I am dead, yet I'me molested: Hark,  
 Who's this complaines? Ile goe (none sees, 'tis dark.)  
 And heare what means this doe; which having heard,  
 Ile rest, voyd feare or care, nothing regard."

Then follows "The Complaint of Sea-men and other Artists," as to the benefaction of Sir Thomas Gresham's lectures, and the alleged abusing of it, by the neglect of those appointed to read the said lectures daily, as should be done, whereas the lecturers discoursed but every term. The ghost, hearing this, complains in his turn to the trustees of his gift and the citizens of London, especially that, contrary to his intentions, the discourses are given in Latin; he declares,

"—— It was for *England's* good  
*English* in *England* is best understood."

4 × 4½ in.

Brit. Mus. Library, E. 388/7.

## 683.

THE WHEEL TURNED BY A VOICE FROM THE THRONE OF GLORY. Described in a Sermon at the Green-yard in Norwich, upon the Guild-day, June 22, 1647. By John Carter, Pastor of St. Peters of Mancroft.

*London, Printed by J. Macock for M. Spark, and are to be sold at the sign of the blue Bible in Green-Arbour, 1647. [June 22, 1647]*

THE frontispiece to this tract represents, heraldically, the wheels of "Ezekiel, 10. 13," with eyes in the rims, and as on a shield with a mantle about it, surmounted by a royal helmet, above which, by way of crest, the Evangelistic emblems of Ezekiel's vision, and, instead of the connoise of the helmet, four outspread wings. Above, is the name of God irradiated, and "*O wheele*," the words of the text, inscribed upon a ray on our right of the shield.

The text is a sermon upon the verse: "As for the wheels it was cryed unto them in my hearing, O Wheel!"

The woodcut is repeated on page 104 of the tract (see "The "Nail & the Wheel," June 17, 1644, No. 390, 1644, and Frontispiece to "The Nail hit on the head," June 17, 1644, No. 391, 1644).

2½ × 4½ in.

Brit. Mus. Library, E. 411/7.



## 684.

## "A VIEW OF WARRS LATE STROAKES."

*London, Printed for John Hancock, and are to be sold at his shop at the entrance of Popes-head-Alley, in Cornhill, 1647. In MS. "June 23."*

[*"June 23," 1647*]

A PRINT taken from part of the same plate which supplied "An Embleme of the Times," Jan. 19, 1647, No. 665, 1647; it represents a soldier in the act of drawing his sword, and standing upon ground which is strewn with fragments of human bodies. The soldier wears full armour and leather boots. Above is written, "*A View of Warrs late Stroakes*"; in the background, over the corpses, is "*Cavallers*." The print is included in a broadside entitled "A Catalogue of the Earles, Lords, Knights, Generalls, Collonels, Lieutenant-Collonels, Majors, Captains and Gentlemen of worth and quality slain on the Parliament and Kings side, since the beginning of our uncivil civil Warrs; with the number of Common Soldiers slain on both sides; As also a List of those that have fled out of the Kingdome."

The compiler apologises for the incompleteness of his lists, but represents the total number of the slain, so far as he has been able to give it; on the Parliament side, officers 32; and on the king's side, 82; of common soldiers, on the Parliament side, 1856, and on that of the king, "the ful number 21,560." Those who fled, beginning with the queen, he reckons at 27.

$2\frac{2}{3} \times 6$  in.

Brit. Mus. Library, 669, f. 11 / 30.

## 685.

PORTRAIT OF JOHN LILBURNE. Frontispiece to "A Remonstrance of Many Thousand Citizens, and other Free-born People of England, To their owne House of Commons, Occasioned through the Illegal and Barbarous Imprisonment of that Famous and Worthy Sufferer for his Countries Freedoms, Lievtenant Col. John Lilburne," &c.

*Printed in the Yeer 1646. In MS. "London July 7th." G. Glo[ver]: fecit. [June 1647]*

THIS frontispiece consists of a portrait of Lieutenant Col. John Lilburne, to the chest, three-quarters to our left, looking in front. It is inclosed by an oval frame, upon which is "*Iohn Lilburne Ætat. Sux 23, An<sup>o</sup> 1641.*" The portrait is bare-headed, wears a large falling collar, and appears looking through the bars of a prison. Above is an escutcheon, bearing three water bougets, a crescent in chief; also a label, upon which is "*The Liberty of the Freeborne English-man. Conferred on him by the house of Lords June 1646.*" Below are these verses,

"Gaze not upon this shaddow that is vaine,  
But rather raise thy thoughts a higher straine,  
To GOD (I meane) who set this young-man free,  
And in like straits can eke deliuer thee.

Yea, though the lords have him in bonds againe  
The LORD of lords will his just cause maintaine."

The text of the tract for which this print was executed refers to the imprisonment of Lilburne, also of William Larnar and others, by order of the House of Lords,

The print was produced by altering the plate by George Glover, in order to insert the label, and crossing the face with the bars of the prison.

The impression which is attached to the tract in the British Museum Library, E. 343/11, is superior to that in the Print Room, and shows on our right, at top, faint traces of the shield which, to admit the label, was burnished out on that side, and appears without bearings in the impressions of the print in its original state.

There is another portrait of Lilburne by Hollar (Parthey's "Wen. Hollar," No. 1330), with inscriptions and armorials.

Oval,  $2\frac{3}{4} \times 3\frac{1}{2}$  in.

## 686.

A BATTAILE FOUGHT BETWEEN A PRESBYTERIAN COCK OF THE RIGHT BREED, AND A CRAVEN OF THE INDEPENDENT BREED. Which the Cravens desire, that the quarrell may be ended, either upon Tower-Hill, or at the narrow place turning up to Paddington [Tyburn]. Also the sad complaints the Craven made to some of his friends at his death, that he could not be buryed and Intomb'd as Presbytery John was, he therefore only desires one of the Beadles of Bride-Well to be his Excequetor. With the Presbyterian Cocks Epistle to the Heads-Man.

London Printed 1647. In MS. "July 29."

["July 29," 1647]

On the title-page of this tract are two woodcuts of cocks fighting; they wear spurs, and have their tails clipped. Above the bird on our left is "*Presbyterian John revived*," above the other bird "*Independent Craven a dying*." These woodcuts were used for "A true and good Relation of the Valliant Exploits," etc., Jan. 30, 1641, No. 165, 1641, without the inscriptions.

For the entombment of "Presbytery John" see "The Atchievement of Sr Iohn Presbyter," No. 702, 1647. See "The Disconsolate Reformado," July 30, 1647, No. 687, 1647.

The text is addressed to "Sir Derrick," i. e. the Hangman, and refers to the history of the time as suggested by the title.

Each woodcut,  $1\frac{1}{2} \times 1$  in.

Brit. Mus. Library, E. 400 / 15.

## 687.

THE DISCONSOLATE REFORMADO; OR THE SADLOOK'D PRESBYTERIAN JACK. Or a true Relation of the suddaine Change which hath happned in the City of London, since the 30th of July, till the 4th of August. Between the Renowned Sir Thomas Fairefax's Army, and Major Generall Massey's and Col. Poy'n's Reformadoes.

London, printed 1647. In MS. "Aug. 11."

[July 30, 1647]

On the first page of this tract is a small woodcut, representing an arquebusier, with his gun-rest, match, sword, and high-feathered hat, standing on our right, and, on our left, a pikeman in half-armor, wearing a plumed morion, and holding his pike in his right hand.

The text addresses "*Jamy Independent*" and "*Jack Presbyter*," and refers to

the raising of a new [reformed] army in St. James's Fields, under Major-Gen. Massey, Sir W. Waller, and Col. Poyntz. It concludes with a letter to the Reformado (see "The Reformados Remonstrance," 1647, E. 402/33, "The Reformados Righted," E. 406/13). See also the references which are given under "The Ghost of Sr. John Presbjter," Aug. 11, 1647, No. 692, 1647.

3 × 2½ in.

Brit. Mus. Library, E. 401/27, and E. 404/4.

## 688.

### GENERALL MASSEYS BARTHOLOMEW-FAIRINGS FOR COLLONELL POYNTZ, AND THE LONDON REFORMADOES.

Printed in the Yeare, 1647. In MS. "Aug. 24."

[July 30, 1647]

ON the title-page of this tract is a woodcut, representing Charles I., standing near a table, from which he appears to have taken a sceptre with his right hand, while from his left hand drops a naked sword. A plumed hat stands on the table. The upper portion of the woodcut has been cut away, as if to remove the crown from the head of the king.

The text of the tract, which is in verse, refers to the force which assembled in London at this time (see "The Disconsolate Reformado," &c. July 30, 1647, No. 687, 1647), and begins,

"Twas then, when as the name of *Masseys* Force,  
Call'd all the idle Reformad's to Horse.  
And drew the Bacon-eating Cavaliers,  
(By the convenient Handle of their eares)  
To leave their pot and pipe behind, and come:  
(Their Calve-skin Breeches turn'd into a Drumme)  
T'out-stinke our streets at *London*, when as I  
(Being guilty found of too much honesty)  
By two Malignants was, *Conscience* and *Reason*,  
Betray'd t'an act of Vertue, then call'd Treason:  
His brother *Poyntz* was strait inform'd, a youth,  
With goodly goggel eyes and large wry mouth,  
Is sent for me.—He knocks at Doore:  
Who's there.

*A Friend.*"

The text continues with references to the Independent Army, "A Scarlet Reformado," and satirizes Col. Poyntz. By way of tail-piece is the next item, July 30, 1647, No. 689, 1647.

This woodcut was also used, with another, on the title-page of "Wonderfull Predictions," Dec. 29, 1647, No. 699, 1647, and as No. 4, in "Dead and Alive," 1641?, No. 280, 1641.

2¼ × 2⅜ in.

Brit. Mus. Library, E. 404/15.

## 689.

### TAIL-PIECE to "Generall Masseys Bartholomew-Fairings For Collonell Poyntz, and the London Reformadoes."

Printed in the yeare, 1647.

[July 30, 1647]

AT the end of this tract, which is before described, is a woodcut representing a soldier, with a bâton in his right hand, on our right and looking to the front, while a dog crouches on our left of the woodcut; in the background is a fortress.

See "The Presbyterians Letany," E. 404/25, p. 6.

This woodcut was used again on the title-pages of "A Letter of a sad Tragedy by Prince Griffin," &c., March 4, 1648, No. 710, 1648, and "The Poets Dream," 1648, No. 734, 1648; as No. 1 in "The Hunting of the Hare," 1648?, No. 733, 1648; in "The Soldiers Return," &c., 1647?, No. 705, 1647; "The Seamens Victory," &c., 643, n. 10. "Bagford Ballads," vol. ii. p. 88.

$4\frac{1}{8} \times 3\frac{1}{2}$  in.

Brit. Mus. Library, E. 404/15.

## 690.

## THE BRAGGADOCIA SOULDIER: AND THE CIVILL CITIZEN.

Printed for J. L. 1647. In MS. "7 br. 14."

[Aug. 6, 1647]

A BROADSIDE containing two woodcuts, which are placed together, so as to appear like one. In that on our left, a soldier faces the spectator, while a citizen advances towards him from our right, saluting with his right hand. Below are six verses, commencing,

" See how the Sectists bustle now,  
The Independants sturre.

*London* is tam'd say they; as once

Prince *Rupert* with his *Curre*.<sup>1</sup>

See how they prick their eares; and cry,

Wee'l knock down all our foes.

But spare the Divell pray; for hee

Doe's not your side oppose.

*Brave Sparkes indeed, brave cocks o' the game,*

*Gramercy Gun and Sword,*

*They throw down all, and yet pretend*

*To advance the purer word."*

This broadside refers to the entrance of Fairfax's army into London, Aug. 6, 1647 (see "The Cities thanks to Southwarke, for giving the Army entrance," 669, f. 11/71, and "Blacke Tom [Fairfax] his Speech to the House," &c., 669, f. 11/84; also, "The Disconsolate Reformado," July 30, 1647, No. 687, 1647).

$5\frac{1}{8} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, 669. f. 11/81.

## 691.

THE MAIDS PETITION. To the Honourable Members of both Houses. Or The Humble Petition of many Thousands of the well-affected, within and without the lines of Communication, Virgins, Maids, and other young Women not married, &c. And in the behalf of the whole Kingdome, for their lawfull dayes of Recreation, &c. Presented on Tuesday the 9 of August, &c.

*London, Printed for AL. in the yeer of Englands freedome and Liberty, 1647.*

In MS. "Aug. 11."

[Aug. 9, 1647]

ON the title-page to this tract is a woodcut of a young woman, standing, facing the spectator.

<sup>1</sup> The Prince's white dog, "called Boy"; see "A Dogs Elegy," "July 2, and 3," 1644, No. 395, 1644; "An Exact Description," &c., "Feb. 25," 1643, No. 361, 1643.

The text professes to be a prayer from the maid-servants of London, for "conformity of Recreation with the Apprentises," on the second Tuesday in every month; also, it contains "The Maids Declaration," with references to "Tub-preachers, Coblers of single-soled Consciences," and other sectaries, such as are named in "These Trades-men," &c. "April 26," 1647, No. 678, 1647, including Wyat, Bulcher, Humble, &c.

$1\frac{7}{8} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, E. 401/26.

## 692.

THE GHOST OF SR. JOHN PRESBYTER, Wherein he desireth that the rest of that faction may desist, and prosecute no further that Monster of Presbytery. Also, his advertisement to one of his deare children, whom he left out of his Will by reason of his great rage of his sicknes.

*Printed in the yeare, of the Presbyterian feare, 1647. (On the Library copy, in MS. "Aug. 11.")* [“Aug. 11,” 1647]

THE title-page of a tract (E. 401/22), with a woodcut, representing the ghost in question, as a bearded man, wrapped in a winding-sheet.

This block was used for "Colonel Rainsborowes Ghost," Oct. 27, 1648, No. 721, 1648; "The Last Advice of William Lavd," Jan. 10, 1645, No. 417, 1645; "Immortality in Mortality Magnifi'd," "Feb. 19," 1647, No. 672, 1647; "The Qvakers Fiery Beacon," "June 24," 1655, No. 888, 1655, and "The Tail-piece to "Ignatius his Prophecie," &c., 1642, No. 344, 1642.

For "Presbyterian Jack," or "Jack Presbyter," and "Independent Jamy," see "The Disconsolate Reformado," July 30, 1647, No. 687, 1647, which contains portraits of both; also "Sir John Presbyter not dead," E. 400/32; "The Infamous History of Sir Simon Synod and his Sonne Sir John Presbyter, Describing the Acts of their Youth," 1647, E. 401/31; "The Arraignment of Mr. Persecution," E. 276/23; John Cleveland's "Hue and Cry after Sir John Presbyter," 669, f. 14/25, and 669, f. 14/64 (reprinted with his works, as a broadside; and, again, in 1683, (see C. 20, f. "Luttrell Collection," vol. ii. p. 121); and "A Quarterne of Quearies," 669, f. 11/61.

"The Infamous History of Sir Simon Synod," &c., concludes with the following lamentation, as ordered by Sir John Presbyter to be sung over his grave:

*"Alack, Alack, and well-a-day,  
Jack Presbyter is dead  
And all our hopes with griefe we say,  
are wrapt with him in Lead.*

*He well could prate in Church or House,  
could rayse Dissentions many;  
Therefore his Corpse in teares we souse,  
for like him n'er was any.*

*He bound himselfe by solemne Oath,  
to ruinate his King;  
For to rebell he pledg'd his Troth  
most serious, Jack Pudding.*

*He chang'd the Prayer his Saviour made  
for new ones of his owne,  
Extempore he all things said,  
for which to Hell hee's gone.*

*Alack, Alack, and well a-day,  
Jack Presbyter is dead,  
And all our hopes with griefe we say  
are wrapt with him in Lead."*

The tract named "The Ghost of Sr. John Presbjter" contains references to Mr. Henry Wilkinson, Stapleton, Hollis, Manchester, Love, Edwards [author of "Gangræna,"] and Dr. Gouge.

$2\frac{3}{8} \times 3\frac{1}{8}$  in.

## 693.

THE WHIRLIGIGGE TURNING TO HIS POINTS, AND NUMBERS, AND POINTING AT THE REMARKABLE TURNES OF THESE UNCERTAINE TIMES. Or, The varietie of the late, wonderfulfull alterations in this Kingdome.

*Printed in the yeare, 1647. In MS. "Sept. 3d." [Sept. 3, 1647]*

On the title-page of this tract is a woodcut, representing a "whirligigge," such as is used for games of chance and by gamblers at fairs, &c.; it is divided into twelve portions, which are designated by the ordinary symbols of the zodiacal signs; the needle points to the sign of Scorpio.

Beneath are these lines:

*"Come all, and buy my Whirligigge,  
If you'l beholde a turning ligge."*

The text describes the turning of the machine, as performed by a boy before a "Master," and abounds in satirical allusions to public affairs at the time.

A circle, 2 in. diameter.

Brit. Mus. Library, E. 405/16.

## 694.

STRANGE NEWES FROM SCOTLAND, Or, A strange Relation of a terrible and prodigious Monster, borne to the amazement of all those that were spectators, in the Kingdome of Scotland, in a Village neere Edenborough, called Hadensworth, Septem. 14, 1647 and the words the said Monster spake at its birth.

*Printed according the Originall Relation sent over to a great Divine hereafter to be mentioned. In MS. "7ber 24, 1647." [Sept. 14, 1647]*

On the title-page of this tract is a woodcut, representing the monster in question, with two heads growing severally, bearing the likenesses of a man and a woman; the one face is overgrown with long hair, the other smooth, the ears of both are long; each head has but one eye in the middle of the forehead. The tract concludes with a dying declaration of the woman who is said to have given birth to the monster. A satire upon the state of political and religious affairs in England and Scotland at this period.

$2\frac{1}{4} \times 2\frac{3}{8}$  in.

Brit. Mus. Library, E. 408/14.

## 695.

GRAND PLUTO'S PROGRESSE THROUGH GREAT BRITAIN, AND IRELAND. Being a Diarie, or exact Iournall of all his Observations during the time of his walking to and fro in the said Kingdomes. Found on Dunsmore Heath, and translated out of infernall characters into English Verse. By G. W.<sup>1</sup> alias Philoparthen Esdras.

*Printed in the yeere, 1647. In MS. "Septemb. 23." ["Sept. 23," 1647]*

ON the page which faces page 7 of this tract, which is in verse, is a woodcut described in the following lines :

"Touching this Emblemé that pourtrayed we see,  
Take it, as 'tis, a lantskip for to be,  
In midst of which, the Stygian god amaine  
Is hurried along by Dragons twaine,  
Fully resolv'd within himself to see  
How matters handled were in Britanie.  
And as he posts along, his eye doth cast  
Upon the neighbouring Isles about him plac'd,  
Strictly observing what he now might find  
That might be pleasing to his divellish mind."

The landscape is a map of England, Scotland, and Ireland, indicated by "London," "Edenburg," and "Dublin." The fiend wears a crown of flames, and bears a torch in his right hand. Above appear a shepherd and shepherdess, with crooks in their right hands; a cottage stands on their left, with smoke issuing from its chimney: a pastoral emblem of peace.

This woodcut served again, see Frontispiece to "The Ioviall Crew," "Jan. 6," 1651, No. 805, 1651.

$4\frac{1}{4} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, E. 405 / 16.

## 696.

MERCURIUS CLERICUS, Or, Newes from the Assembly of their IIII. Last yeares in the Holy Convocation at Westminster. Together with Jockey's Farewell, Death, and Epitaph, to all the Presbyterian Faction. Num. I.

*Printed for S. F. in the year 1647. In MS. "7br. 25." ["Sept. 25," 1647]*

ON the title-page of this tract is a woodcut which represents the figure of a bee. Above the woodcut is—

"Amicus Plato. Amicus Socrates;  
Sed magis amica veritas."

This woodcut is often repeated.

$1\frac{3}{4} \times 1\frac{5}{8}$  in.

Brit. Mus. Library, E. 408 / 21.

<sup>1</sup> ? George Wither.

697.

“ TRUTH FLATTERS NOT : PLAINE DEALING THE BEST.”

*By T. P. a well wisher of Verity, and honourer of Humility. Imprimatur G. M.<sup>1</sup>  
London, Printed by J. Coe 1647. In MS. “8ber. 12.”*

[“ Oct. 12,” 1647]

IN front of an architectural screen, and beneath a cloud, which is inscribed with the name of Jehovah and “*Search the heart and try the reines. I exalt the humble and bringe downe the proude looke,*” and whence issue the eye of Providence and a hand brandishing a sword, stand: (1) “*Heresie,*” *i. e.* an emblematical figure, carrying the papal emblems, a triple cross and chalice, wearing a tiara and supported upon a seven-headed dragon (see “*Arminius between Truth and Heresy,*” 1641, No. 236, 1641); (2) a “*Prelate,*” saying “*If my cap my vesture too;*” (3) a “*Priste,*” carrying a crown upon a sword, and wearing in his cap a feather inscribed “*Pure Divine,*” also a weather-cock; he has a bag under his arm, a head whispers in his ear; (4) “*Veritie,*” her head radiated and crowned, a book inscribed “*Biblia,*” and a sceptre are in her hand, emblems of popery under her feet, and over her head is written “*Learu of mee to be meeke and lowlie.*” A “*Scorner,*” in a Cavalier *silly Tubb preacher*, looks over the screen, points at “*Veritie,*” and exclaims “*A having apparently no reference to the figures are troops and squadrons drawn up, of the design. Below are lines appropriate to the four figures.*

## POPE :

“ Who will have honours, and renown  
resort to me,  
Riches, and Honour, is my Gown  
and Livery  
The World well know my Servants grow  
great Potentates,  
Though busie wights, their force unites,  
to work their fates.  
Who shall my holy Lawes observe,  
and Church obey,  
A dwelling place in Heaven shall have,  
*or Hell for aye.*”

## PRELATE :

“ Your proffers faire, and promise large,  
if they were true,  
Your oath, and promise, once discharge,  
give me my due ;  
And help me now, who beares for you  
so much disgrace,  
Mock, scorn, and flout, yea casting out,  
of name and place.  
If this be Heaven, or entrance in,  
where they shall dwell  
Who loves, obeyes your Church and Lawes,  
what place is Hell.”

<sup>1</sup> Gilbert Mabbot.



## PRIEST :

“ I hate the Pope, his poysoned cup,  
 and trinkets all.  
 The Bishops deeds, and Romish weeds,  
 to me are gall.  
 Yet well I know, what Layickes owe  
 unto our Coat,  
 Reverence all way, good livings pay,  
 is our just lot.  
 Sects and unlearned, up-start Jackes  
 doth us defraud,  
 Who to our shame, our power and name,  
 have over-aw'd.”

## TRUTH :

“ Your bitter seeds, ambitious deeds,  
 declares your heart,  
 On such ill weedes, eagerly feeds  
 a Spirit tart.  
 Wealth, Rule and Fame, hath such a name,  
 with you obtain'd,  
 What's taught, or worn, may well be borne  
 if those be gain'd  
 Throw off that cap, let drop that bagge,  
 put up that sword,  
 Learn of me to be meek, and low,  
 preach free this word.”

Below, the following comment :—

“ The wise all-seeing, glorious Majesty,  
 Beholds each Action, Plot, Conspiracie,  
 That sinfull men contrive, against him, and his,  
 Lauges them to scorn, but crownes his Saints with blisse,  
 The Pope in state, presents a poyson'd Cup,  
 The Bishop's foyled by a poyson'd sup ;  
 Ambition nere his place, hath raised another,  
 By gesture, cap and face, a larding Brother.  
 The Sword and Bishops Casp he will approve,  
 The other Robes his patience much doth move,  
 They'r known for Papal, and he's very loath  
 To eat their meat, yet liketh well the broath :  
 He's whispered in the eare, that God will make him,  
 Whose rich growes great, honours still overtake him,  
 Whilst simple Truth, in thred-bare garments goe,  
 Ey'd with a scorn, and greeted by her Foe.  
 Thus temporizing with his wind-turn'd braine,  
 Fantacies that best, which most is for his gaine  
 Puts from him that, which should him better teach,  
 Indow with wisdom, riches, power, to preach ;  
 Verity hates the worlds vaine wayes and toyes,  
 They down are hurl'd, their sight her soule annoyes,  
 She reade, learns, leads, the way to God above,  
 His live, her move, to live in peace and love.

## 698.

“PRINCEPS RHETORICUS OR ΠΙΛΟΜΑΧΙΑ ; Y<sup>E</sup> COMBAT OF CAPS.”  
 Drawn forth into Argvments, General and Special. In  
 usum Scholæ Masonensis : et In Gratiam totius Auditorii  
 Mercurialis.

*London, Printed for H. R. at the three Pigeons in S. Pauls Church-yard, 1648.*  
 In MS. “*ffvbu. 9th, 1647.*” [Dec. 21, 1647]

ON the title-page of this tract is a woodcut, representing a college cap.

The tract, which is styled in the second place, “The Combat of Caps, Decemb. 21, 1647,” gives a satirical description of college life and laws at the time.  
 1  $\frac{7}{8}$  × 1  $\frac{1}{2}$  in. Brit. Mus. Library, E. 426/15.

## 699.

WONDERFULL PREDICTIONS DECLARED IN A MESSAGE, AS  
 FROM THE LORD, TO HIS EXCELLENCY S<sup>R</sup> THOMAS FAIR-  
 FAX AND THE COUNCELL OF HIS ARMY. By John Salt-  
 marsh Preacher of the Gospell.

*Printed at London by Robert Ibbotson, in Smithfield, neer the Queenes-head  
 Tavern, 1648.* In MS. “1647.” [Dec. 29, 1647]

ON the title-page of this tract are two woodcuts: 1, on our left, represents a man bursting from a winding-sheet and holding a torch in his right hand; it had been used before, for “The Earle of Straffords Ghost,” Aug. 22, 1644, No. 402, 1644; 2, on our right, is the same woodcut as that which is described under “Generall Masseys Bartholomew-Fairings,” July 30, 1647, No. 688, 1647, and as No. 4, in “Dead and Alive,” 1641?, No. 280, 1641.

The “*Imprimatur*” of Gilbert Mubbot is dated Dec. 29, 1647.

The text gives an account of the last journey to Windsor, and the death, on his return, of Mr. Saltmarsh.

Each woodcut, 2  $\frac{3}{8}$  × 2  $\frac{3}{8}$  in.

Brit. Mus. Library, E. 421/16.

## 700.

THIRTY AND TWO EXTREMES OF THESE TIMES, DISCOVERED AND  
 REDUCED TO SIXTEENE GOLDEN MEANES, tending to the  
 reducing of Strayers the establishing of Waverers, and the  
 uniting of Judgements and Hearts together in the Truth.

*Printed at London for John Wright, at the Kings Head in the Old Bailey, 1647.*  
 In MS. “*Aug. 23.*” [1647]

A BROADSIDE containing three small woodcuts of men, who represent “*Ould Extreame*,” “*Goulden Meane*,” and “*New Extreame*”; they are all in attitudes of speaking; the second holds a book, the Bible.

Each figure, 1  $\frac{3}{4}$  × 2  $\frac{1}{2}$  in.

Brit. Mus. Library, 816, m. 22/44, 669,  
 f. 11/66, and 669, f. 14/48.

## 701.

## THIRTY AND TWO EXTREMES OF THESE TIMES, ETC. [1647]

THIS is a modern copy of the woodcuts which are described in the article with this title, 1647, No. 700, 1647. It will be found in "Catalogue of a Collection of Printed Broad-sides in the Possession of the Society of Antiquaries of London," 1861; by R. Lemon, p. 116, and was taken from an impression of the original broadside.

$5\frac{3}{8} \times 2\frac{3}{8}$  in.

Brit. Mus. Library, 11902. h.

## 702.

## ATCHIEUMENT OF SR IOHN PRESBITER.

[1647]

A SHIELD of arms, thus described beneath—

"Hee beareth party per pale indented, Gods glory & his owne interest, over all Honowr, Proffitt, pleasure counterchangd; Insigned w<sup>th</sup> a Helmet of ignorance, opened w<sup>th</sup> confidence, befitting his degree: mantled w<sup>th</sup> gules & Tyranny, dabled w<sup>th</sup> Hypochrisy, Over a Wreath of Pride and Covetousness, for his Crest, a sinister hand lifting up a solemn League & Covenant reverst, & torne; In a Scrowle underneath these words AUT NOC AUT NIIL. This Coate is impaled w<sup>th</sup> another of Fower peices signifying thereby his fower matches:

"The first is y<sup>e</sup> howse of Geneva, she bears for her armes in a field of Separation marginal notes on y<sup>e</sup> Bible falsely quoted.

"The 2<sup>d</sup> is Scotland, she beareth in her escocheon Rebellion charg'd with a stoele of Shame.

"The 3<sup>d</sup> is y<sup>e</sup> family of Amsterdam, she beares for her armes in a feild of Toleration 3 Iewes heads proper w<sup>th</sup> as many blew Caps on them.

"The 4<sup>th</sup> is y<sup>e</sup> Country of New England she beares for her armes in a feild of Sedition, a Crop eard preachman pearkit up in to a Pulpet proper houlding forth to y<sup>e</sup> people a Scismaticall Directory.

The mode of heraldically representing "God's glory and his owne interest," &c. is by means of two human figures: the one a man in a "Roman shape," armed with a spear in one hand, and bearing with the other what is apparently intended for a bag of money; with the latter he is embracing the other figure, a woman, who has her arms upon his shoulders and wears the English costume of Charles I.'s time. The Bible in the so-called arms of Geneva is inscribed, "*Elati Revelati*"; the stool of Shame in the Scottish arms is curious, being a sort of bracket or balcony, with an open front, and as if placed against a wall, so as to be ascended by means of a ladder which stands in front. On it is "*Repent of y<sup>r</sup> Sinnes.*"

This print was probably published about 1647 or 1649, when the Puritans, &c. were very violent in their attacks on the Presbyterians and their Directory, which had been established in 1645. See "The Ghost of Sr. John Presbjter," "*Aug. 11,*" 1647, No. 692, 1647, and "The Coat of Armes of Sir John Presbyter," 1661, a broadside, similar to the present, 816, m. 19/39.

See "The Last Will and Testament of Sir John Presbyter,"<sup>1</sup> 1647 (E. 399/22), for the verses—

"Here lies Jack Presbyter, void of all pity,  
Who ruin'd the country, and fool'd the city;  
He turn'd preaching to prating and telling of lies,  
Caused jars and dissensions in all families," &c.

<sup>1</sup> On the other hand, see "The Last Will and Testament of Sir James Independent," 1647. E. 400/30.

See John Cleveland's "The Hue and Cry after Sir John Presbyter," 669. f. 14/25, and 669. f. 14/64, and "The Works of Mr. John Cleveland," 1699, for the lines, beginning—

" With Hair in Characters, and Lugs in text :  
With a splay Mouth, & a nose circumflect :  
With a set Ruff of Musket bore, that wears  
Like Cartridges or linen Bandileers."

And, after a further description of the knight, the following—

" A Face of severall Parishes and sorts,  
Like to a Sergeant shav'd at Inns of Court.  
What mean the *Elders* else, those Kirk *Dragoons*,  
Made up of *Eurs*, and *Ruffs*, like *Duckatoons* ?"

See "The Nativity of Sir John Presbyter," No. 431, 1645.

$9\frac{1}{2} \times 10\frac{1}{8}$  in.

## 703.

TITLE-PAGE to "Heresiography or A description of the Hereticks and Sectaries of these latter times, By E: Pagitt. The third Edition with some Additions," Etc.

In MS. "W. H.," p. 1s. 6d." London printed for W: L: & are to be sold at his shop in Fleet street, 1647. [1647]

THE title is written between two columns, upon which are small circular engravings, representing an "Anabaptist," "Famelist," "Divorser," "Jesuit," "Antinomian," and "Seeker." The "Church" is represented above, as a female, with an open book in her hand, sitting on a rock, upon which is written, "Mat. 16: 18: Upon this rock I will build my church & the gates of hell shall not prevail against it; on the right is "Destruction, Rev. 6: 4," typified by a battle, and a hand with a sword issuing from a cloud; and on the left stands a man bewailing his sins, as symbolical of "Repentance, Jer. 4: 8." On the book which the "Church" holds is written "My Well-beloved is mine, Ca. 6, 2."

"Anabaptist" comprises two half-length naked figures of men, one of whom appears to be baptizing the other by immersion: "Famelist" is a bare-headed man, preaching; "Divorser" consists of a man thrusting a woman away, as if expelling her from her home; "Jesuit" appears in the act of salutation, by touching the brim of his hat—he carries what may be meant for a globe, half darkened, half illuminated; "Antinomian" has his back turned upon the Tables of the Law, in reference to the third "Error," with which the text of the book charges these sectaries: "3. The Ten Commandements not to be taught in the Church, because they that are regenerate need not the Law, because they do that duty willingly, being led by the spirit;" and the fourth "Error:" "4. There is no need of the Law to any part of our Conversion;" "Seeker" is an old man, holding a lantern in one hand, a stick in the other, and in the attitude of one who searches for something in darkness. See "The Brownists Conventicle," No. 246, 1641; "A Catalogue of the Severall Sects," &c., Jan. 19, 1647, No. 666, 1647; for Anabaptists, Familists, Antinomians, Seekers and Divorcers, see also "The Church," Feb. 27, 1647, No. 674, 1647.

The text of this book gives accounts of various sects. On this matter see further, Daniel Featley's "The Dipper Dipt," "Feb. 7," 1645, No. 419, 1645. The first and second editions appear to have been without the print.

$4\frac{1}{2} \times 5\frac{1}{8}$  in.

Brit. Mus. Library. 4705. b; also later editions, 4530. c. and T. 799/9.

## 704.

AN INVITATION TO LUBBERLAND, With an Account of the great  
Plenty of that Fruitful Country, etc.*Printed for J. Deacon at the Angel in Gilt-spur street.*

[1647?]

A BROADSIDE, with four woodcuts. No. 1 was used on the title-page of "Times Whirligig," "Feb. 9," 1647, No. 668, 1647. The words "*Hey for Lubberland*" are on a label which proceeds from the mouth of the man who stands upon the World. This cut was likewise used for "A New Ballad, called The Protestants Prophesie," 1680?, No. 1102, 1680. No. 2, a ship, with St. George's Crosses on her sails, sailing towards our left. No. 3, ships. No. 4, a gentleman, standing, turned to our left, in the act of speaking.

Below the former two of these cuts a ballad begins thus:—

"There is a ship we understand  
Now riding in the river."

1.— $2\frac{3}{8} \times 2\frac{5}{8}$  in.2.— $2\frac{3}{4} \times 2\frac{1}{4}$  in.3.— $3 \times 1\frac{1}{2}$  in.4.— $1\frac{1}{2} \times 1\frac{3}{4}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
vol. ii. p. 226.

## 705.

THE SOLDIERS RETURN: Or, His Promise to his Countrey-  
men perform'd. To the Tune of The Soldier's Departure.*Printed for P. Brooksby at the Golden Ball in Pye-corner.*

[1647?]

A BROADSIDE, with three woodcuts. No. 1 is the same as that which is described under "Tail-piece to Generall Masseys Bartholomew-Fairings," &c., July 30, 1647, No. 689, 1647. It was likewise used for "A Letter of a sad Tragedy by Prince Griffin," &c., March 4, 1648, No. 710, 1648; "The Poets Dream," 1648, No. 734, 1648, for No. 1 in "The Hunting of the Hare," 1648?, No. 733, 1648, and No. 2 in "The Seamens Victory," &c., 643, m. 10, "Bagford Ballads," vol. ii. p. 88.

No. 2 is a bust-portrait of a man, who wears a large wig and a cravat. No. 3 represents an interview between a shepherd, who is seated under the boughs of a tree, and a woman, who wears only a loose garment like a cloak; two other persons stand behind, one holding a sceptre, the other a sword and shield. This was designed to represent "The Judgment of Paris."

The ballad, which is printed below these woodcuts, begins—

"Dear Country-men, at my Departure,  
When you thought that I was slain  
I satisfied you quickly after,  
I'd return to you again," &c.

This broadside was probably published long after the date which, for convenience of arrangement, is given to this item.

The last verse is as follows:—

"When Affairs at home are settled,  
Peace shall all the Land o'erspread,  
The Romish Church shall then be nettled  
when they see I am not dead;

Brave England's Church my Power shall right her,  
 t her Enemies pluck down,  
 I'll trample on the Romish Miter,  
 for to raise up England's Crown."

- 1.—4 × 3½ in.  
 2.—2¼ × 2⅞ in.  
 3.—3¼ × 3 in.

Brit. Mus. Library, 643. m. 10, "Bagford  
 Ballads," vol. ii. p. 97.

## 706.

THE PROTESTATION OF THOMAS, UP SHINKIN, UP MORGAN,  
 UP HOWELL, UP ROPH, UP SHON, UP TAFFIE, Shentile-  
 man of Wales, concerning the distemperature of these times ;  
 Together with her owne will written, published by her owne  
 hand fifteen taves after her teath ; with a song which her  
 was never apide, in awle her life, because it was jcer her  
 Country. [1647 ?]

A BROADSIDE comprising a woodcut of a man in a broad-brimmed hat, doublet  
 and breeches, with large garters, standing and speaking, his right hand extended,  
 his left hand at his waist. The text, which is in the mock Welsh-English that  
 was so often used in the satirical tracts and broadsides which were issued during  
 the Civil Wars, comprises a declaration of Thomas ap Shinkin's Protestant faith,  
 an assertion that he did not deserve to be made Deputy of Ireland ; also prayers  
 for the King, Queen, and Prince of Wales.

1⅞ × 3 in.

Brit. Mus. Library, 816. m. 19/30.

## 707.

THE SUPREME POWER OF CHRISTIAN STATES VINDICATED,  
 AGAINST THE INSOLENT PRETENCES OF GUILLIELMUS  
 APOLLONII, Or A Translation of a Book Intituled,  
 "Grellæ, seu vere Puerilis Cothurnus Sapientiæ, &c." Or  
 The Stilts, or most childish Chapin of Knowledge upon  
 which William Apollonius of Trever, and Minister of the  
 Church of Middleburgh boasts, &c.

Printed at London for George Whittington at the Blew Anchor in (line cut off.)  
 In MS. "May 18." [1647 ?]

On the title-page of this tract is a woodcut, representing a Papal tiara, surmounted  
 by a crescent ; two insects, having human heads and shaven crowns, hover about the  
 crossed keys, which are placed on the front at the top of the tiara ; one of the insects  
 bears a paper with two seals pendent from it, doubtless intended for a Papal Bull or  
 Indulgence ; the other insect has what appears to be a purse.

2¼ × 2¼ in.

Brit. Mus. Library, E. 388/5.

708.

THE MAIDS PROPHECIES OR ENGLANDS LOOKING-GLASSE.  
Dedicated to both Houses of Parliament, Sir Thomas Fairfax,  
and the Lord-Major of the City of London.

[“Jan. 10,” 1648]

In MS. “Jan. 10th, 1647.”

ON the first page of this tract is a woodcut, representing the “Maid” standing in a landscape, with a dog at her feet, lifting with her right hand the upper limb of a pair of stocks, and holding in her left hand a grapnel and a holy-water brush.

This design was originally prepared as an emblem, “Aula,” for Henry Peacham’s “Minerva Britanna,” the second part, 1612, p. 206, where it is described in Peacham’s verses.

The text is satirical, on the Cavalier side, and on the conduct of the Civil War.

3½ × 2 in.

Brit. Mus. Library, E. 422 / 13.

709.

A SPIE, SENT OUT OF THE TOWER-CHAMBER IN THE FLEET.

Diogenes-like ARGVS is sent to spie,  
The sequell tells you both by whom and why :  
If thou canst help him to his wished end,  
Thoul’t prove the Prisoners and thy Kingdoms friend.

*Printed in the seventh year of the Authors Oppression, being the 8th year of this Parliaments Reformation: and in the year of our Lord 1648. In MS. “Feb. 19, 1647.”*

[“Feb. 19,” 1648]

ON the title-page of this tract is a woodcut, which represents a naked man, whose body is covered with eyes, walking, with his back to the spectator, holding a lantern in his right hand and a torch in his left; from his mouth proceeds a label, inscribed—

*“ Though hard my busines, tedious be my way,  
I’le on, and make Return without delay :  
No rest I’le give to feet, nor eyes, till I  
Have done the duty of a watchfull Spy.”*

Near him, on the right, is printed—

*“ If any one their be that wants my Spies,  
Let him repair to me, I’le spare him Eyes.”*

The text, which is in verse, begins with an anagram of the name of “Henry Adis,” who announces himself therein as the Spy; it continues with references to the state of public affairs at the time, and concludes with an account of the writer, who describes himself as an upholder of Covent Garden, imprisoned by order of William Lenthal, Speaker, acting as Master of the Rolls, and Commissioner for the custody of the Great Seal. See “A cup for the Citie,” &c., “July 8,” 1648, No. 715, 1648.

5½ × 4½ in.

Brit. Mus. Library, E. 428 / 2.

## 710.

A LETTER OF A SAD TRAGEDY BY PRINCE GRIFFIN AT SAYTON, NEERE CHESTER : And his severall attempts against the Lady Caufely. And the bloody murther for which he is fled into Scotland : and A Copy of a Letter from his Excellency Sir Thomas Fairfax. With a Petition from divers Collonels and other Officers under Major Generall Langhorne, to the House of Commons.

*London, Printed for A. C. and A. U. 1648. In MS. "March 8th, 1647."*  
[*March 4, 1648*]

On the title-page of this tract is the same woodcut as that which was used for the "Tailpiece to Generall Masseys Bartholomew-Fairings," July 30, 1647, No. 689, 1647; "The Poets Dream," 1648?, No. 734, 1648; No. 1, in "The Hunting of the Hare," 1648?, No. 733, 1648; "The Soldiers Return," 1647?, No. 705, 1647; "The Seamen's Victory," &c., 643, M. 10, "Bagford Ballads," vol. ii. p. 88. The text refers to the matter described in the title.  
 $4\frac{1}{4} \times 3\frac{3}{8}$  in. Brit. Mus. Library, E. 431 / 12.

## 711.

THE HUMBLE PETITION OF JOCK OF BREAD, SCOTLAND, &c.

*London, Printed for H. Becke, and are to be sold at the Old Bayley, 1648. In MS. "May 11."*  
[*"May 11," 1648*]

On the title-page of this tract is a woodcut, representing a man presenting a paper to a soldier who stands on our right. "Jock of Bread's" petition states that he had waited patiently for peace, and refers to the Civil Wars and Scottish disturbances, and desires satisfaction on the subject of divine worship.

This woodcut was also used for "The Catholickes Petition to Prince Rvper," &c., Aug. 1, 1644, No. 399, 1644.  
 $3\frac{5}{8} \times 2\frac{3}{8}$  in. Brit. Mus. Library, E. 441 / 32.

## 712.

STRANGE PREDICTIONS RELATED AT CATERICKE IN THE NORTH OF ENGLAND : By one who saw a vision, and told it himselfe to the Company with whom he was drinking Healths ; How he was struck, and an Angel appeared to him with a SWORD. A Revelation made to him ; and the whole Narrative of the same. Certified by a Letter from an eminent person.

*Printed at London by R. T. for A. H. 1648. In MS. "May 25th."*  
[*"May 25," 1648*]

On the title-page of this tract is the same woodcut as that which is similarly placed with regard to "The Great Eclipse of the Sun," Aug. 30, 1644, No. 403, 1644.



The text gives an account of the events indicated in the title, and contains satirical remarks on the Cavalier party. It concludes with a letter of news from the north of England.

$4\frac{1}{4} \times 2\frac{5}{8}$  in.

Brit. Mus. Library, E. 444 / 6.

## 713.

TWO LETTERS SENT BY MR. RICHARD OSBURN (late Attendant to his Majesty in Carisbroke Castle touching a Design to poyson or make away his Majesty. Which letters were read in the House of Peers and communicated to the House of Commons, June 20, 1648, etc.

London, Printed for A. H. neere Pye-corner, 1648. In MS. "June 22."

[June 20, 1648]

ON the title-page of this tract is the same woodcut as that which was used for "A Perfect Tiurnall," &c., "Feb. 11," 1643, No. 360, 1643; "A Declaration Delivered into the House of Lords," &c., July 3, 1648, No. 714, 1648; "A Message from the Isle of Wight," Nov. 25, 1648, No. 723, 1648; "The Kings Majesties Speech," Sept. 20, 1648, No. 717, 1648; "The Commissioners last Desires to the King," Oct. 9, 1648, No. 718, 1648; "The Prophecy of the White King Explained," "Jan. 26," 1649, No. 735, 1649; and as No. 3, in "Religion made a Cloak for Villany, 1680?, No. 1199, 1680.

On the subject of this tract, see "Col. Hammond's Letter," &c., E. 449 / 32; "The Charge of High-Treason," &c., E. 450 / 22, also E. 449 / 6, E. 451 / 8, E. 456 / 27, and E. 450 / 10.

$2\frac{5}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 449 / 14.

## 714.

A DECLARATION DELIVERED INTO THE HOUSE OF LORDS, by Mr. Abraham Dowcet, on Monday the 3 of July, 1648. Against Major Edward Rolph whom hee charges to have laine in waite three houres to have pistold the King. With his speech at the Barre in the House of Peers; and the Lords Order for Tryall of Major Rolph. And severall Orders of the House of Commons for apprehending Delinquents.

London Printed for A. H. neer Pye-corner, 1648. In MS. "July 4th."

[July 3, 1648]

ON the title-page of this tract is the same woodcut as that which was used for "A Perfect Tiurnall, &c.," "Feb. 11," 1643, No. 360, 1643; "Two Letters sent by Mr. Richard Osburn," June 20, 1648, No. 713, 1648; "A Message from the Isle of Wight," &c., Nov. 25, 1648, No. 723, 1648; "The Kings Majesties Speech," Sept. 20, 1648, No. 717, 1648; "The Commissioners last Desires to the King," &c., Oct. 9, 1648, No. 718, 1648; and "The Prophecy of the White King Explained," "Jan. 26," 1649, No. 735, 1649; and as No. 3, in "Religion made a Cloak for Villany," 1680?, No. 1199, 1680.

$2\frac{5}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 450 / 28.

## 715.

## A CUP FOR THE CITIE, AND HER ADHERENTS.

*Printed in the Year, MDCXLVIII. In MS. "July 8th." ["July 8," 1648]*

On the title-page of this tract is a woodcut, representing a right arm, bare to the elbow, and issuing from clouds, holding a goblet or cup, within which is a bunch of grapes. A dagger points downwards, and stands above the cup; on either side are "*Plague*" and "*Famine*." At the side of the woodcut are two columns of letter-press, containing scriptural verses and allusions. Below is Ezek. 7. 15. On our right is, "Collected by Henry Adie, Prisoner in Tower chamber in the Fleet by an Arbytery Power."

See "A Spie, Sent out of the Tower-Chamber in the Fleet," "Feb. 19," 1648, No. 709, 1648.

The text consists of a lamentation for London in 1648.

$2\frac{3}{4} \times 3$  in.

Brit. Mus. Library, E. 451 / 34.

## 716.

FRONTISPIECE TO "A GLASSE FOR THE TIMES By Which According to the Scriptures, you may clearly behold the true Ministers of Christ, how farre differing from false Teachers. With a briefe Collection of the Errors of our Times, and their Authors Names. Drawn from their own writings. Also Proofes of Scripture by way of Confutation of them, by sundry able Ministers. Collected by T. C. a Friend to Truth.

*London, Printed by Robert Ibbitson, 1648. In MS. "July 29."*

[*"July 29," 1648]*

The frontispiece is divided into two parts: that on our left represents (1) "*The Orthodox true Minister*," preaching from the pulpit of an ancient church, with a vaulted roof, supported by columns, to a congregation of men and women; the other portion represents (2) "*The Seducer and false Prophet*," preaching from the window of a public-house, the sign of which, bearing a bell painted on it, hangs above his head; a woman and child listen to him from the ground in front of the house; two women and a boy appear on the branches of a tree; other women and an old man stand near.

The text contains allusions to both discourses, and many preachers of this time.

The second half of this woodcut was also used for "A Fight at Dunin in Scotland," June 12, 1652, No. 836, 1652.

$6\frac{1}{2} \times 5$  in.

Brit. Mus. Library, E. 455 / 10.

## 717.

## THE KINGS MAJESTIES SPEECH, ETC.

*London Printed for R. Smithurst, neer Pye-corner, 1648. In MS. "Sept. ye 21," 1648. ["Sept. 20, 1648]*

On the title-page of this tract is the same woodcut as that which was used for "A Perfect Tiurnall," &c. "Feb. 11," 1643, No. 360, 1643; "Two Letters sent by

Mr. Richard Osburn," June 20, 1648, No. 713, 1648; "A Message from the Isle of Wight," &c., Nov. 25, 1648, No. 723, 1648; "A Declaration Delivered into the House of Lords," July 3, 1648, No. 714, 1648; "The Commissioners last Desires to the King," &c. Oct. 9, 1648, No. 718, 1648; "The Prophecy of the White King Explained," "Jan. 26," 1649, No. 735, 1649; and as No. 3, in "Religion made a Cloak for Villany," 1680?, No. 1199, 1680.

$2\frac{3}{8} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, E. 464 / 28.

## 718.

### THE COMMISSIONERS LAST DESIRES TO THE KING, ETC.

*Printed for the generall satisfaction of moderate men. In MS. "8ber ye 10th."*  
[Oct. 9, 1648]

ON the title-page of this tract is the same woodcut as that which was used for "A Perfect Tiurnall, &c.," "Feb. 11," 1643, No. 360, 1643; "Two Letters sent by Mr. Richard Osburn," June 20, 1648, No. 713, 1648; "A Declaration Delivered into the House of Lords," July 3, 1648, No. 714, 1648; "A Message from the Isle of Wight," &c. Nov. 25, 1648, No. 723, 1648; "The Kings Majesties Speech," Sept. 20, 1648, No. 717, 1648; "The Prophecy of the White King Explained," "Jan. 26," 1649, No. 735, 1649; and as No. 3, in "Religion made a Cloak for Villany, 1680?, No. 1199, 1680.

$2\frac{3}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 467 / 4.

## 719.

### NEW ARTICLES FOR PEACE, DELIVERED BY THE KINGS MAJESTY TO THE COMMISSIONERS ON SATURDAY LAST AT THE TREATING-HOUSE IN NEWPORT, ETC.

*Octob. 18. London, printed for I. Iones, 1848.* [Oct. 18, 1648.]

ON the title-page of this tract is the same woodcut as that which was used for "An Ould SHIP," &c., "Jan. 13," 1647, No. 633, 1647; "A Most Gracious Message, sent by the Kings Majesty," &c., Oct. 23, 1648, No. 720, 1648; "The Divine Penitential Meditations," &c., "June 21," 1649, No. 763, 1649. "The Treating House," is printed at our left-hand side of the woodcut. "Behold your king," has been removed from its place on the block on its first issue.

$3\frac{1}{8} \times 2\frac{7}{8}$  in.

Brit. Mus. Library, E. 468 / 12.

## 720.

### A MOST GRACIOUS MESSAGE SENT BY THE KINGS MAJESTY TO BOTH HOUSES OF PARLIAMENT, ETC.

*Octob. 23. London, printed for R. L. 1648.* [Oct. 23, 1648]

ON the title-page of this tract is the same woodcut as that which was used for "An Ould SHIP," "Jan. 13," 1647, No. 663, 1647; "New Articles for Peace," &c., Oct. 18, 1648, No. 719, 1648; "Divine Penitential Meditations," &c., "June 21," 1649, No. 763, 1649. "The Treating House," is printed at our left of the woodcut. "Behold your king" has been removed from its place in the block on its former issue.

$3\frac{1}{4} \times 2\frac{7}{8}$  in.

Brit. Mus. Library, E. 468 / 31.

## 721.

COLONEL RAINSBOROWES GHOST: or a true Relation of the manner of his Death, who was murdered in his Bed-Chamber at Doncaster, by three of Pontefract Souldiers who pretended that they had letters from Lieutenant-Generall Cromwell, to deliver unto him. [Oct. 27, 1648]

A BROADSIDE containing two woodcuts: that on the left (1) is a figure of a soldier seen from behind, his face turned to the right, who holds a halberd in his left hand; that on the right (2) is Colonel Rainsborough's ghost, walking towards the left. Below are twelve verses, commencing:—

“ You gallant Blades of Mars his traine  
 who serve the State for wealth & fame,  
 Such by respects will be your baine,  
 if onely at such things you aime.  
 My name was Rainsborow slaine of late.  
 whose troubled Ghost can take no rest,  
 Untill some things I doe relate  
 which to the world must be express.”

The ballad describes how Colonel Rainsborough had exerted himself to procure the executions of Sir Charles Lucas and Sir George Lisle, who were shot at Colechester, Aug. 28, 1648, having surrendered at the discretion of the besiegers. Also, that on the 29th of October in the same year, being Sunday, twenty-seven Cavaliers combined to revenge the execution of their friends, and went to Doncaster; that those who stood to their purpose went from Pontefract Castle, (which had been surprised by the Royalists, June 2, 1647), and came to Colonel Rainsborough's quarters; were admitted by the sentinel on representing that they bore letters from Lieut.-Gen. Cromwell, and, meeting the Colonel unarmed and alone, murdered him with eight blows of their swords. They then locked the door of the chamber and rode away, without the assassination being suspected. “The Second Part” of the ballad, 669, f. 13/46, which follows that above referred to, is headed by a woodcut representing two men galloping on horseback, one speaking to the other.

See “A Full and Exact Relation of the Horrid Murder committed upon the body of Col. Rainsborough,” E. 470/4; “The Innocent Cleared,” E. 472/25; “A New Elegie in Memory of the Right Valiant and most Renowned Souldier, Col. Rainsborough, late Admirall of the narrow Seas,” 669, f. 13/45.

The same block which served here for Colonel Rainsborough's ghost was employed for “The Ghost of Sr. John Presbjter,” “Aug 11,” 1647, No. 692, 1647; “The Last Advice of William Lavd,” &c., Jan. 10, 1645, No. 417, 1645; and for “The Tail-piece to “Ignativs his Prophecie,” &c., 1642, No. 344, 1642; “Immortality in Mortality magnifi'd,” “Feb. 19,” 1647, No. 672, 1647; and for “The Qvakers Fiery Beacon,” “June 24,” 1655, No. 888, 1655.

1.—2 × 3¼ in.

2.—2¼ × 3¼ in.

Brit. Mus. Library, 669, f. 13/46.

## 722.

MERCURIUS ANTI-MECHANICUS. Or The Simple Coblers Boy.  
 With his Lap-full of Caveats (or Take heeds) Documents,  
 Advertisements and Præmonitions to all his honest fellow-

tradesmen-Preachers, but more especially a dozen of them, in or about the City of London. By Theodore de la Guarden.

*London, printed for John Walker, at the sign of the Starre, in Popes-Head alley, 1648. In MS. "Nou. 9."* [*"Nov. 9," 1648*]

ON the twenty-second page of this tract is a woodcut, representing a headless human youth, naked, in outline. Within the outline of the figure is printed—

*"A wise  
man tryes  
how much both sholders,  
those firm Vpholders  
Will Dare,  
to beare  
for if  
so Stiff  
hee bee  
that hee  
Will do more than hee Can  
hees but an humerous man."*

The last two lines are placed upon the legs, the others across the body.

This tract is said to have been written by Nathaniel Ward. It consists of sections, comprising "admonition," or its equivalent. The woodcut in question appears in Section VI., which is addressed "*To the burdensome Porter,*" and contains what the author calls "*Weighty counsaile, Candid advice,*" a "*Memorandum,*" and, a note, "*From his trudging up and downe. That a Porter doth not wander so much with his body, as an erroneous person doth with his minde.*" The sections are addressed: "I. To the Confectioner. II. To the Smith. III. To the Right and Left Shoo-maker. IV. To the needlesse Taylor. V. To the studding Sadler. VI. To the burdensome Porter. VII. To the Labyrinthian Box-maker. VIII. To the All-be-smearing Soap-boyler, or the sleepy Sopor. IX. To the Both-handed Glover. X. To the White-handed Meal-man. XI. To the Chicken-man. XII. To the next, I have but one more, the Button-maker." To this individual only is there any personal allusion, to the effect that he had been at Cambridge, and preached in St. Clement's Church-house. See "*These Trades-men are Preachers in and about the City of London,*" "*April 26,*" 1647, No. 678, 1647, which illustrates this tract. The text further refers to "*The simple Cobler of Aygawam in America,*" by the same author, 1647.

$3 \times 3\frac{7}{8}$  in.

Brit. Mus. Library, E. 470 / 24.

## 723.

A MESSAGE FROM THE ISLE OF WIGHT, BROUGHT BY MAJOR CROMWELL, AND READ IN THE HOUSE OF COMMONS, &c.

*Printed for R. Smithurst, neer Pye corner, 1648. In MS. "Nou: 28."* [*Nov. 25, 1648*]

ON the title-page of this tract is the same woodcut as that which was used for "*A Perfect Tiurnall,*" &c., "*Feb. 11,*" 1643, No. 360, 1643; "*Two Letters sent by Mr. R. Osburn,*" June 20, 1648, No. 713, 1648; "*A Declaration Delivered into the House of Lords,*" July 3, 1648, No. 714, 1648; "*The*

Kings Majesties Speech," Sept. 20, 1648, No. 717, 1648; "The Commissioners last Desires to the King," Oct. 9, 1648, No. 718, 1648; "The Prophecy of the White King Explained," "Jan. 26," 1649, No. 735, 1649; and as No. 3, in "Religion made a Cloak for Villany," 1680?, No. 1199, 1680.

2½ × 3½ in.

Brit. Mus. Library, E. 473/32.

## 724.

WOMEN WILL HAVE THEIR WILL: Or, Give Christmas his Due. In a Dialogue between *Mrs* Custome, a Victuallers Wife neere Cripplegate, and *Mrs* New-come, a Captains Wife, living in Reformation-Alley, near Destruction-Street.

*When Gillian Turn-tripe, Jack-an-apes his Trull,  
And Cicely Sly-tricks, Gol Magogs great Gull,  
Shall once begin to Rule and Sway this Land,  
Oh, to those Subjects under their Command!*

London: Printed by E. P. for W. G. 1648. In MS. "Dec. 12th."

["Dec. 12," 1648]

On the title-page of this tract are two woodcuts, representing women: the one on our left holds a fan, and is in profile to the right; that on our right is in full front, and wears a hat and ruff.

The text is satirical on the manners of the time.

Each figure, 1 × 1¼ in.

Brit. Mus. Library, E. 1182/12.

## 725.

A PAIRE OF CRISTALL SPECTACLES WITH WHICH ANY MAN MAY SEE PLAINLY AT A MILES DISTANCE, INTO THE COUNCELLS OF THE ARMY, ETC. By a Member of the House of Commons. In MS. "*Called Mr. Scott.*"

Printed in the Year 1648. In MS. "Decemb. 18th." ["Dec. 18," 1648]

On the title-page of this tract is the same woodcut as that which was used for "A New Invention; or a paire of Cristall Spectacles," &c. June 7, 1644, No. 389, 1644; "A New Paire of Spectacles," &c., March 5, 1649, No. 755, 1649; and "Mercurius Heliconius, Numb. 1," "Feb. 3," 1651, No. 808, 1651.

The text refers to the state of political affairs at the time—the treaties which were in hand between the king and Parliament. It also contains bitter animadversions upon the king, on account of the innocent blood he had shed; his uxoriousness; introducing French and Irish forces to the kingdom; the cruelties of his officers; and, before the breaking out of the Civil War, his exactions of money from the people on various pretences; dispossessing of the judges; neglecting to call a Parliament; "bringing in the Northern armies;" sending away the Crown jewels to be pawned for funds to procure powder and shot; his compliance with Secretary Windbank, "whom the Scots called the *Popes vicar*;" in favouring papists and priests (see "Times Alteration," Jan. 8, 1641, No. 162, 1641); secret practices in favour of popery and tyranny; the conduct of the Duke of Buckingham, &c., and ends with a definite appeal to the people to support the Parliament.

3 × 1½ in.

Brit. Mus. Library, E. 476/30.

726.

THE RUMP & DREGGS OF Y<sup>E</sup> HOUSE OF COMMONS SITTING  
AFTER Y<sup>E</sup> ARMY HAD TURND Y<sup>E</sup> GOOD MEMBERS OUT.

[Dec. 1648]

THIS engraving faces page 25 of Thomas May's "Epitomy of English History," third edition, 1690. See "The Commonwealth ruling with a standing Army," 1683, No. 1127, 1683.

The open end of a large barrel is shown, within which sit the Speaker and other members of Parliament. A gentleman escapes from the barrel at the bung-hole; another is seated on the top, as if listening to the discourse within.

1 $\frac{3}{8}$  × 2 *in.*

Brit. Mus. Library (Grenville) 15,631.

727.

A BROWN DOZEN OF DRUNKARDS: (Ali-ass Drink-hards)  
Whipt, and shipt to the Isle of Gulls: For their abusing  
of Mr. Malt the bearded son, and Barley-broth the brainlesse  
daughter of Sir John Barley-corne. All joco-seriously de-  
scanted to our Wine-drunk, Wrath-drunk, Zeale-drunk,  
stagging Times. By one that hath drunk at S. Patricks  
Well.

London: Printed by Robert Austin on Adlin-hill, 1648.

[1648]

On the title-page of this tract is a woodcut, representing many drunken persons. On our left, below, is a table, at one side of which sit (1) a man vomiting, (2) another drinking; at another side sits a man speaking; at a third side a man sits resting his head on his hands, and looking at two others who are quarrelling behind. On our right, below, are two men, one smoking and standing still, the other extravagantly dancing; behind these, a third lies on the ground; above the last are four persons at play.

The text refers to the drunken habits of men in these times, also to the books of emblems, by Catz, Quarles, Whitney (author of "A Choice of Emblemes") and Wither; likewise to the Jesuits, Campian, Garnet, and others, "Elderton," "Tarleton" (the Jester), and numerous persons of that age.

4 $\frac{1}{4}$  × 3 $\frac{3}{8}$  *in.*

Brit. Mus. Library, E. 451 / 14.

728.

A LOOKING - GLASSE FOR STATESMEN, Wherein they may  
clearly see the reward of their severall actings.

Printed for I. H. in the yeare 1648. In MS. "84."

[1648]

A BROADSIDE containing three woodcuts:—

(1.) That on the left represents a group of figures of "Daniell," "Moses," "Joseph," "Sidrack," "Meshack," "Abednego," "Mordecai," and "Nehemia," crowned by two angels with a large wreath. These are good statesmen.

(2.) That on the right represents the manner of the deaths of "Haman,"

"Saul," "Achtophel," "Stranford," and "Laud." A hand grasping a sword issues from clouds. These are bad statesmen.

(3.) That in the centre represents, in a circle, the name of God, irradiated, and two hands and arms, the one placing a nail in a wall, the other holding a double wheel. The same cut was used for "The Nail & the Wheel," June 17, 1644, No. 390, 1644. This broadside was probably published long after the date it bears.

1.  $3\frac{1}{2} \times 2\frac{5}{8}$  in.

Brit. Mus. Library, 816. m. 179.

2.  $3\frac{5}{8} \times 2\frac{5}{8}$  in.

3.  $2\frac{1}{4} \times 2\frac{1}{4}$  in.

## 729.

## A LOOKING-GLASSE FOR STATESMEN, ETC.

Printed for I. II. in the year 1648.

[1648]

This is a copy of No. 2, as described under the same title and date. It occurs on p. 120 of "Catalogue of a Collection of Printed Broad-sides in the Possession of the Society of Antiquaries of London;" by R. Lemon, 1860.

$3\frac{5}{8} \times 2\frac{1}{2}$  in.

Brit. Mus. Library, 11902. h.

## 730.

## CHARLES THE FIRST, SEATED, WITH A GLOBE.

Guil. Marshall sculp.

[1648]

This print shows the king, seated, with a globe before him on the ground, and having his right hand holding a pen upon that part which represents "*Scoticæ Ecclesia*." "*Anglicanæ Ecclesie*" is inscribed across England on the globe. "*Per Ecclesiam petor*" proceeds from his mouth, with "*Nou enim te Spreverunt Solum sed me spreverunt, ne Regnem super ipsos.*" The print is in the illustrated copy of White-lock's "Historical Memorials," vol. ii. No. 16.

$3\frac{1}{8} \times 5\frac{1}{8}$  in.

## 731.

## ECCLESIA ANGLICANA. (By Faithorne.)

[1648]

A PRINT, representing the Church of England, as a female figure, seated on the earth, in an attitude of extreme dejection, holding a church in one hand and upon her knees. A label proceeds from her mouth, inscribed "*Πολλὸς ἰάτρος ἔμε ἀπωλεσεν.*" In the background is a mansion, with a ruined roof; a ladder is reared against its wall, by means of which a man is about to enter the house at one of its windows of the third storey.

This print is in the illustrated copy of White-lock's "Historical Memorials," vol. ii. No. 17.

$5\frac{1}{4} \times 2\frac{5}{8}$  in.



## 732.

A MANUALL OR ANALECTA FORMERLY CALLED THE COMPLEAT JUSTICE, the 6th Edition. Carefully and truly corrected from y<sup>e</sup> errors, misrecited Statutes absurdities, & contraryeties which have passed in former Impressions to the great trouble, if not the abuse of the Reader.

*London Printed for W. L. and D. P. 1648. W. Marshall, sculp. [1648]*

THE title page of this book is engraved with the above in its centre. Over this title appears Charles I. seated on his throne, in royal robes; on his left is Justice, with a sword and balance; on his right, an armed female figure is removing a broken column. On each side of the title are portraits; 1, "Littleton;" 2, "Crompton;" 3, "Coke;" and 4, "Lambert." Below are, in the middle, a portrait of "Dalton," in an octagonal frame, and, at its sides, 1, a female figure holding a mirror and a caduceus, and 2, a female figure pouring a liquid from a ewer to a chalice.

Michael Dalton was the author of "The Country Justice," 1646, and other works. Lambert produced "Reports, or Cases in Chancery."

$2\frac{3}{4} \times 5\frac{1}{4}$  in.

## 733.

THE HUNTING OF THE HARE, With her last Will and Testament, &c.

*London, Printed for Francis Grove on Snow hill. [1648?]*

A BROADSIDE, with two woodcuts; of these, No. 1, which precedes the first part, was likewise used for the "Tail-piece to General Masseys Bartholomew-Fairings," &c. July 30, 1647, No. 689, 1647, also in "The Poets Dream," 1647?, No. 734, 1647; "A Letter of a sad Tragedy by Prince Griffin," &c. March 4, 1648, No. 710, 1648; "The Soldiers Return," 1647?, No. 705, 1647, and in "The Seamen's Victory," &c. 643. m. 10, "Bagford Ballads," vol. ii. p. 88.

"The second part, to the same Tune," is headed by (No. 2) a woodcut representing the hunting of a hare by two mounted gentlemen and their huntsman, who runs before the horses and blows a horn; three dogs run in front of these figures. The text of this part is an account of the conclusion of the hunting and of the manner in which the hare disposed of her body, including a reference to the "Rump" Parliament. Thus, in the last seven verses:

"Item, I to a turn-coat give  
(That he may more obscurely live)  
My swift and sudden doublings which,  
Will make him politick and rich,  
though at the last with many wounds,  
I wish him kill'd by his owne hounds.

Item, I give into their hands,  
That purchase Dean and Chapters lands,  
My wretched jealousies and fears,  
Mixd with salt of Orphans tears,  
that long vexations may perseve,  
to plague them and their heirs for ever.

Before I dye (for breath is scant)  
 I would supply mens proper want,  
 And therefore I bequeath unto,  
 The Scrivener (give the Devil his due)  
     that Forgeth, Swears, and the Forswears  
     (to save his credit) both my Ears.

I give to some Sequestred man,  
 My skin to make a jacket on :  
 And I bequeathe my feet to they,  
 That shortly mean to run away,  
     when truth is Speaker, Falsehood's dumb,  
     Foxes must flye when Lions come.

To Fiddlers (for all Trades must live)  
 To serve for strings, my guts I give :  
 For Gamesters that do play at rut.  
 And love the sport, I give my skut :  
     but (last of all in this sad dump)  
     to 'Tower-hill I bequeathe my Rump.

Was ever Hounds so basely crost,  
 Our Masters call us off so fast,  
 That we the scent have almost lost,  
 And they themselves must take the cost,  
     therefore kind Hare wee'l pardon you,  
     thanks gentle Hounds and so adue.

And since your Master hath pardon'd me  
 I'll lead you all to Banbury,  
 Whereas John Turner hath a Room,  
 To entertain all Guests that come,  
     to laugh and quaff in Wine and Beer  
     a full carouse to your Gallere."

It is probable that this ballad was published at a date later than that which, for convenience of reference, is given to it here.

1.— $4\frac{1}{4} \times 3\frac{1}{2}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"

2.— $7\frac{1}{4} \times 3\frac{1}{2}$  in.

vol. iii. p. 202.

### 734.

THE POETS DREAM : or the Great Out-cry and Lamentable  
 Complaint of the Land against Bayliffs and their Dogs  
 Wherein is expressed their Villanous Out-rages to poor  
 Men. With a True Description of their Knavery and their  
 Debauc'd Actions ; Prescribed and Presented to the view  
 of all People. To the tune of, Sawny, &c.

Printed for P. Brooksby at the Golden Ball near the Bear Tavern. [1648 ?]

A BROADSIDE, with a woodcut, representing a soldier, with a baton in his right hand on our right, and looking to the front ; a dog crouches on our left of the woodcut ; in the background is a fortress. The same woodcut was used for the "Tail-piece to "General Masseys Bartholomew-Fairings," &c., July 30, 1647, No. 689, 1647 ; in "The Letter of a sad Tragely by Prince Griffin," &c., March 4, 1648, No. 710, 1647 ; as No. 1 in "The Huuting of the Hare," 1648 ?, No. 733,

1648; in "The Soldiers Return, 1647?, No. 705, 1647, and "The Seamen's Victory," 643, m 10, "Bagford Ballads," vol. ii. p. 88.

Below the woodcut are two columns of a ballad, which is continued on another leaf, beginning:—

"When I lay slumbering in a Dream,  
Methought the World most strangely went;  
The Bayliffs on High Seats was seen  
Which caused the Poor's great Discontent.  
They pluckt true Justice from the Throne  
Erecting Laws was made of their own  
And burthened the Poor till they made them groan  
And that's the cause that the Land complains," &c.

The ballad continues with thirteen verses to the same effect, with covert political allusions.

$4\frac{1}{8} \times 3\frac{1}{2}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
vol. ii. p. 254.

## 735.

THE PROPHECY OF THE WHITE KING EXPLAINED, COMPARED  
WITH SEVERALL COPIES, BOTH WELSH, LATINE, AND ENGLISH :  
Some of which were written almost a thousand years agoe,  
besides this old English Copy here Printed, which was  
of high esteem in the dayes of King Edward the fourth.

*Printed for Robert Ibbilson, 1649. In MS. "Jan. 26, 1648."*

["Jan. 26," 1649]

On the title-page of this tract is the same woodcut as that which was used for "A Perfect Tiurnall," &c., "Feb. 11," 1643, No. 360, 1643; "Two Letters sent by Mr. Richard Osburn," June 20, 1648, No. 713, 1648; "A Declaration Delivered into the House of Lords," July 3, 1648, No. 714, 1648; "The Kings Majesties Speech," Sept. 20, 1648, No. 717, 1648; "The Commissioners last Desires to the King," Oct. 9, 1648, No. 718, 1648; "A Message from the Isle of Wight," Nov. 25, 1648, No. 723, 1648; and as No. 3, in "Religion made a Cloak for Villany," 1680?, No. 1199, 1680.

The text refers to the famous prophecy concerning the birth, accession, marriage, reign, conduct, wars, treaties, defeat, and death of Charles I. See "A Prophecy of the White King," by William Lilly, 1644, E. 4/27, and Frontispiece to "The Swords Apology," &c., "Sept. 19," 1644, No. 405, 1644.

$2\frac{5}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 540/4.

## 736.

FRONTISPIECE TO "THE LOYALL MOURNER." Shewing the  
Murdering of King Charles the First. Fore-Shewing the  
Restoring of King Charles the Second. In An Elegy  
written and presented unto many, in that fatall year 1648.

Now Printed and presented to His Majesty in this signall Year 1660. By Anthonie Sadler."

London, Printed by T. C. for L. Sadler, 1660. In MS. "Decemb. 10th."

[Jan. 30, 1649]

The frontispiece to this tract is a print, the original of the "Allegorical Print referring to the Execution of Charles I.," Jan. 30, 1649, No. 747, 1649. In the original there is no date on the trunk of the fallen tree; in the copy the plate is higher; the former is signed "Vaughan sculp.;" below is the inscription, which follows here:—

"There is hope of a Tree if it be cut downe that it will sprout againe, and y<sup>e</sup> branches thereof will not cease, though y<sup>e</sup> root of it wax old in y<sup>e</sup> Earth, and the stocke thereof be dead in the Ground; yet by the sent of water it will bud, & bring forth boughs like a Plant."—*Job.* 14, 7, 8, 9.

Vaughan sculp.

"The Loyall Mourner" is introductory to "Merely in a Miracle, shewing the Deliverance, and the Duty, of the King, and the People. In a Sermon Preached at Mitcham in Surry, June 28, 1660, By Anthonie Sadler." 1660.

Facing the print is a page of verse, "The Author on the Frontispiece," which describes it, and is signed, "Anthony Sadler."

5 × 5 in.

Brit. Mus. Library, E. 1053/6.

### 737.

"THE ROYALL OAKE OF BRITTAYNE." (NO. 1.)

[Jan. 30, 1649.]

THREE Republicans cutting down an oak, in the branches of which are suspended the royal arms, crown and sceptre, and so many volumes, labelled "ΕΙΚΟΝ ΒΑΣΙΛΙΚΗ," "BIBLIA SACRA," "MAGNA CHARTA," "STATUTES," and "REPORTES." At the sides of the trunk is written, "Let vs kill him and seyse his Inheritance. *Math.* 21, 38," and "Veneales manus, ibi fus vbi nutritima merces." Seven countrymen, "*Incertum Fulgur ruenti graue,*" are pulling the tree down with a rope; others are cutting off branches, "*Quereu cadente, ligna quivis colligit*"; more are walking away with some of the branches. Below are pigs feeding, "*Fatte! for Slaughter.*" At the side, upon a globe, inscribed "*Locus Lubricus,*" and resting on the Mouth of Hell, stands Cromwell, in armour, (on his sword-knot "*Lex erra*"), pointing to the work of destruction. Beneath him, "*Inspiratio Diabolica*"; beside him, "*Quod vtile Honestum.*" He is saying "*Kill and take possession, 1 Kings, 19.*" Over him, lightnings play, inscribed "*Sero, sed Serio.*" In the distance is a house, in a chamber of which is a party feasting, "*Barathrum Fisci Charibdis Vectigalium.*"

This print is prefixed to the second part of (Walker's) "The History of Independency, by Theodorus Verax," 1649, at page 113 of which work it is thus alluded to: "The said High Court of Justice, with the downfall of king Charles I. thereby and in him the regall Government, Religion, Lawes, and Liberties of this auntient kingdome is emblematically presented to the Readers view: See the Figure."

Cromwell is standing on "a slippery place" over the mouth of Hell, by which he is instigated, and beneath the wrathful fires of heaven, which though "late are resolute." He appears to be giving directions to the various persons employed in the scene. The royal oak represents King Charles I.; the emblems of royalty, religion, law and property are suspended among the branches. The persons cutting down the tree are the army: those cutting off the branches are of the higher orders,

perhaps, the Upper House; those pulling the ropes, perhaps, the Commons. The pigs feeding are the common people, who, however flattered and fattened for the present, were doomed victims of these proceedings.

9 × 6½ in.

## 738.

“THE ROYAL OAKE OF BRITTAYNE,” (No. 2). [*Jan.* 30, 1649]

THIS print is a copy from that which is described under the same title (No. 1) and date, No. 737, 1649; it differs from the original in respect to the engraving of the bark of the tree, which in the latter is expressive of the ruggedness, rent boughs and contours of the timber; in the copy these features appear nearly flat in mechanical cross-hatching. The clouds above the head of the Protector differ in these versions; “*Inspiratio Diabolica*” has a period in the original, not so in the copy.

The print is prefixed to “*Anarchia Anglicana: or, The History of Independency, The Second Part, by Theodorus Verax,*” (Walker), 1649.

9 × 6¾ in.

Brit. Mus. Library, E. 570/4.

## 739.

“THE ROYALL OAKE OF BRITTAYNE,” (No. 3).

[*Jan.* 30, 1649]

THIS is a copy from the print which is described under the same title (No. 1) and date, No. 737, 1649; it differs from the original, not only in respect to the execution of the engraving of the trunk of the tree, as described under the same title and date, No. 2, No. 738, 1649, but from No. 2 and the original, in the clouds over the head of the Protector, which, in the print now in question, are engraved in a coarse manner, as in the cloud which is second below the title of the print: on the exterior of this mass this cloud is cross-hatched in the original; in the copy it is marked by single lines. The engraving of the “*Lacus Lubricus*” of the respective plates differs considerably. This copy is in the illustrated copy of White-lock’s “*Historical Memorials,*” vol. ii. No. 80.

9 × 6¾ in.

## 740.

“MARS, PUER, ALECTO, VIRGO, VULPES, LEO, NULLUS.”

[*Jan.* 30, 1649]

THESE are the words of the famous prophecy: see “*Beati Pacifici,*” &c., March 24, 1603, No. 56, 1603; “*A Cat May look upon a King,*” same date, No. 57, 1603; “*The Scots holding their yong Kinges nose,*” &c., “*July 14,*” 1651, No. 812, 1651. The subject comprises a portrait, in an oval, of Charles I., prefixed to “*The None-such Charles his Character.* London: Printed by R. G. and are to be sold by John Collins in Little Brittain, 1651.” In MS. “*Jan.* 6, 1650.” The face is turned three-quarters to our left, the head shows the king with long hair hanging, somewhat out of curl, upon his shoulders. The inscription is in one line below the oval.

This print, and the text which it illustrates, was published with reference to

the conduct of Charles I. in governing the people of the kingdoms. The text traces the origin of this conduct to James I., and refers to the alleged shuffling, lying, lasciviousness and bestial conduct of the latter; indicates certain prophecies which were uttered before the execution of Charles; pronounces the conduct of Henry IV. of France, to be similar to that of Charles in its nature and consequences; charges the latter with deceitfulness, betrayal of the Protestant religion, juggling, papistical practices, treachery to the Flemish nobles, headstrong and obstinate proceedings, and declares his illegitimacy. It refers to the alleged intention of the Duke of Buckingham, in accordance to a treaty with King Charles, to employ part of the fleet which was destined against Rochelle in the foundation of a kingdom for himself, an intention which was broken by the murder of the duke. It also refers to the "Diurnalls" of Sir B. Gerbier, the treachery of Lord Cottington, the betraying of his own ministers by Charles, and, further, avers as to these acts, that "they surpassed the imagination of all men, for that they proved to be of no other consequence unto him, save to draw on himselfe and his posterity curses, scornes and derisions, and that by the destroying of his own interests, and by his depraved and wilfull overthwarting and crossing all the good which was intended to himselfe, his people, allies, friends and kindred."

See "Aulicus Coquinarie, or a Vindication in Answer to a Pamphlet entituled 'The Court and Character of King James,'" 1650, E. 1.356/2.

Oval,  $2\frac{7}{8} \times 3\frac{3}{4}$  in.

Brit. Mus. Library, E. 1.345/2.

## 741.

PORTRAIT OF THE HAUGHTY REPUBLIC OF ENGLAND, together with a Prophecy of the far-famed Dr. Nostradamus, concerning the War between England and Holland. "Uytbeelding van de Hoogmoedige Republijk van Engelandt. Mitsgaders een Prognosticatie van den wijtvermaerden D. Nosterdamus, al over de 60. Iaren van hem voorseyd, noopende den Oorlog tusschen Engelandt en Hollandt."

*C. ronde Pas.*

[Jan. 30, 1649]

A DUTCH broadside, with four columns of verse below an engraving, which is thus described from a reference table. "A," Oliver Cromwell, wearing a triple crown and a plume of peacock's feathers, stands before a table in a room, with his right foot on "B," a Scotchman, who lies on the floor and struggles, wringing his hands; "C," an Irishman, is clutched by the neck between the legs of the Protector; "D," the Hollander, lies on the table, and is disembowelled by the right hand of Oliver; while "E," the Frenchman, is grasped and pressed violently under his left arm, being raised in the air by the same means; "F," a griffin, bearing a naked sword, clutches at the Protector's crown, and, striding over the body of the Hollander, voids gold pieces on the table.

Four pictures appear on the wall. "G" represents the execution of Charles I. before Whitehall, in the same manner as in a Dutch print of the time. The reference table styles this 'The Guiltless killing of the King' (Jan. 30, 1649). "H" is styled 'The Sale of the Plundered Goods,' a scene on the sea-shore, men selling bales of goods. "I" shows how 'The Dutch Lion,' with the help of the Scotch, French, and Irish, thrash the Englishman. A lion and four men assail with swords and pikes the Protector, whose crown lies on the ground. "K" shows that the English Fleet will be annihilated by fire-ships. "L," two bags of coin, standing on the ground, at the feet of Cromwell, is described as 'The wrested money of the Malignants.'

$9\frac{1}{4} \times 8\frac{1}{4}$  in.

## 742.

## BLOODY CONVERSATION OF FAIRFAX AND CROMWELL. "De Bloedighe t'Samen-spraak, van Fairfax en Cromwei."

[Jan. 30, 1649]

A DUTCH broadside, surmounted by portraits of Oliver Cromwell and T. Fairfax. That of the latter is on our left, to the hips, turned to our right, with a leading-staff in his right hand, and wearing a buff coat, gorget, belt, sash, and jewel suspended by a ribbon about the neck; over his left shoulder is the head of a lion; in the back-ground troops are assembled. The portrait of Cromwell is also to the hips; it shows him standing before a table, on which lies "*De Bibel*." In his right hand is a leading staff; he wears a corslet, gorget, belt, jewel, buff-coat and sash; his face is turned to our left, his eyes to the front; over his shoulder a fox appears; in the background the siege of a castle on a hill is represented. Below these portraits are three columns of Dutch verse, in the form of a dialogue between the generals, with numerous allusions to the heroes of the "*Iliad*" and the affairs of England at this period. Fairfax compares himself to Achilles, the Protector to Ulysses. The dialogue comprises references to the execution of Charles I., to that of Strafford, to the "Bishops War," the Brownists, John of Leyden, &c.

This print was copied, with the addition of a portrait of Charles I., see "Portraits of Charles I., Fairfax, and Cromwell," &c., 1650, No. 784, 1650. A print which resembles this in some respects is described as "The Preacher and the Headsman," Jan. 30, 1649, No. 744, 1649.

Each portrait,  $5 \times 6\frac{1}{4}$  in.

## 743.

## CROMWELLS CAR.

[Jan. 30, 1649]

FRONTISPIECE to "A true Copy of the Journal of the High Court of Justice for the Tryal of K. Charles I., by J. Nalson," 1684, which contains an "Explanation of the Frontispiece."

Cromwell, in armour, his legs and claw-like hands being those of a wolf, is seated in a triumphal car, which is drawn by two griffins, breathing flames, and driven by the Devil. Cromwell holds upon the point of his sword a pair of scales, in which a bunch of feathers, "*Liberty*," outweighs the crown, church, sceptre and orb. At his feet are three crowned female figures, representing England, Scotland, and Ireland, manacled and weeping; the left claw of Oliver is placed upon England's crown. Behind him is an imp, holding the arms of the Commonwealth. The bodies of Charles I., with its head off, and of Justice, are crushed beneath the wheels of the car; the spokes are swords, and the naves emit fire. Behind is Amity, a naked cherub, imprisoned and in chains. In the background wolves are pursuing a flock of sheep, and in the air a hawk is pouncing upon a small bird which has escaped from a cage hanging on a branch of a tree, which last grows before the gate of a mansion, from which the topmost stone and "the stone of the corner" are absent. An impression in the illustrated copy of Whitelock's "*Historical Memorials*," vol. ii. No. 12.

11  $\times$  7 in.

## 744.

THE PREACHER AND THE HEADSMAN. "Preek-Heer" and  
"Beul." Portraits of Oliver Cromwell and Fairfax.

[Jan. 30, 1649]

A Dutch broadside, showing a half-length of "Preek-Heer" (Cromwell), with short hair, a skull-cap, close-buttoned doublet and cloak; he stands at a table and points to a book, "*Opera Mariana*," and holds (by way of mask) a false beard and moustache; leaning on his shoulder is a wolf. "Beul" is F. Fairfax, holding up the head of Charles I. and the axe; behind him a cat or leopard; over him a gallows.

Under Cromwell:

"Preek-heer.

Aan-schouwers, niet te na: Dit is een Tygerin  
Die Koningen ver-seheurd, een Beul, vol ongena-den.  
Een Preekheer op te Stoel, voor Baäls Huys-gezin,  
Die zijn moord-gierig-hart, met bloedt, niet kan ver-zaden."

Under Fairfax:

"Beul.

Een Hongeryge-Wolf was nooit zoo heet oproof,  
Als deze Fiel, om't Hooft van Karels liif te houwen.  
Hy greep de staale-bijl, enpoooghde, in zijn Geloof,  
Op't koningklikkelijk, een Raineckerch te bouwen."

Under all, two columns of Dutch verse.

There is a proof of this print without the verses. See "Bloody Conversation of Fairfax and Cromwell," Jan. 30, 1649, No. 742, 1649; "Portraits of Charles I., Fairfax and Cromwell," 1650, No. 784, and "How the Arch Priest Hugo Petros made love unto the fair Dolcomona," 1659, No. 936, 1659.

Each print  $5\frac{3}{8} \times 6\frac{1}{8}$  in.

## 745.

A HALF-LENGTH REPRESENTATION OF CHARLES THE FIRST,  
AS A MARTYR. "Corruptibilens pro incorruptibile."

Sold by E. Cooper at ye 3 pigeons in Bedford Street. [Jan. 30, 1649]

A MEZZOTINT, representing the king standing with both hands raised and eyes upturned; a cap on his head. A hand, issuing from Heaven, with a radiant crown, is on our left. A cherub among clouds is on our right.

Below are these verses:

"Looking to Iesus so our Sovereigne Stood  
Praying for those who Thirsted for his Blood:  
But high in Bliss with his Celestial Crowne  
How with an Eye of Pity hee Looks Downe  
While some Attaque his other life his Fame,  
Ludlow reviv'd to blott the Royal Name  
On Sacred Majesty Profanely treads,  
Madd to set up ye Beest with many Heads.



New Regicides bad as the Old dare call,  
 The Martyrs blood on their own heads to Fall;  
 And black as those who Frocks & Vizors Wore,  
 These barefac'd Hangmen trample on his Gore.  
 Can it be Silent can it cease to cry?  
 Such Feinds forbid it in repose to Lye:  
 'Tis well the blood of God speaks better Things  
 Than that of Abell or a Murder'd King's."

This print is in the illustrated copy of Whitelock's "Historical Memorials,"  
 vol. ii. No. 30.

$9\frac{3}{4} \times 10\frac{7}{8}$  in.

746.

CHARLES THE FIRST KNEELING TO RECEIVE THE CROWN OF  
 MARTYRDOM. [Jan. 30, 1649]

(By Hollar?)

THE king kneels before a table, on which is an open book, inscribed "*In Verbo tuo Spes mea.*" He holds out a crown of thorns, from which labels proceed, with "*Asperam et levem*" and "*Christi Tracto.*" Under his foot are the world, "*Mundi Calco,*" and the crown, "*Splendidam et Gravem.*" A ray of light proceeds from his right eye towards the crown of martyrdom, which hangs, irradiated, in the air, and is inscribed "*Beatam Æternam*"; on the ray is "*Cæli Specto.*" Another ray, inscribed "*Clarior e Tenebris,*" issues from the back of the king's head towards the clouds, where a label appears, with "*Nescit navfragivm Virtus.*" A royal ship, with Charles seated on the poop and holding a trident, is tossed on waves and buffeted by winds. Two palms stand in the foreground, to one of the branches of which hangs a heavy weight with a label, inscribed "*Crescit Sub.*"

This print is in the illustrated copy of Whitelock's "Historical Memorials,"  
 vol. ii. No. 31.

$14\frac{1}{8} \times 12\frac{1}{8}$  in.

747.

ALLEGORICAL PRINT REFERRING TO THE EXECUTION OF  
 CHARLES I. Jan. 30, 1649.

"Done from the Originall of Vaughan after the murder of King Charles the  
 First." See "Frontispiece to 'The Loyall Mourner,'" "Jan. 30, 1649,  
 No. 736, 1649," of which this is a copy. [Jan. 30, 1649]

THE stump of an oak, which has been cut not far above the ground; from it sprout three tall shoots; these are watered by three streams, which the hand of Providence pours from a ewer; before the tallest of the stems is a large crown. The trunk and branches of the oak, which are leafless, lie beside the stump; the first is inscribed "*Jan. 30, 1649.*" On the ground lie the crown, overturned, and the broken sceptre. In the air, resting upon a cloud, is an angel blowing a trumpet and holding a scroll, upon which is written "*God exalteth ye low Tree and maketh the dry Tree to flourish. Ezek. 17, 24.*"

Beneath the print is written:

"There is hope of a Tree if it be cut downe that it will Sprout again  
 and ye branches thereof will not cease though ye root of it wax  
 old in ye Earth and ye Stocke thereof be dead in ye Ground yet by the  
 Scent of Water it will bud and bring forth boughs Like a Plant."

Job 14, 7, 8, 9.

There is a portrait of Maurice of Nassau, Prince of Orange, of 1625, with the motto "*Taudem fil surculus arbor*," and a device which refers to the assassination of his father, similar to the above.

$5\frac{3}{8} \times 5\frac{7}{8}$  in.

748.

A SATIRE REFERING TO THE EXECUTION OF CHARLES THE FIRST AND THE STATE OF ENGLAND.

R. W[*hite*], sculp. Printed for S. A. Mearne, T. Dring, B. Tooke, T. Sawbridge, & C. Mearne. [Jan. 30, 1649]

This print is the frontispiece to the second volume of "An Impartial Collection of the Great Affairs of State, From the Beginning of the Scotch Rebellion In the year 1639. To the Murther of King Charles I." 1689. By John Nalson. It represents the sea-shore, with a building, the Church, standing near the water and threatened by lightning; a raging sea, and a ship which is among the breakers and nearly stranded; the crew of the ship are in the act of casting a king, Charles I., overboard. On the shore a crowd of men stand, many of whom are at fisticuffs; others dispute with words; the greater number, having arms in their hands, look on without attempting to prevent the drowning of the king.

Annexed is "The Meaning of the Frontispiece:"

"Thus black look't Heav'n, the Lightning thus did fly;  
Thus th' *Hurricane* o'respred the *British* Sky,  
The Sun in mourning clad, thus hid his Face,  
While the Plebeian Starrs usurp't his place:  
When th' *Royal Sovereign* weather-beaten lay  
On the proud Billows of the popular Sea;  
Her Rudder lost, her Main-Mast beaten down,  
Her Tackling torn, and Mariners desperate grown:  
The *Captain* from his Cabin driv'n away  
In that for ever execrable Day,  
(A day confounding as the Day of Doome,  
When none shall know what is, or is to come,  
By Storms and stress of Weather was He tost  
Upon *His* Native, dis-ingenious Coast:  
Well might *He* hope for Sanctuary there,  
Where He had plac'd His Kindness, and His Care;  
Well might *He* think th' Inhabitants his own,  
'To whom so much Indulgence He had shown:  
But, see the temper of the barbarous Croud,  
(Whom nothing satisfy's but Spoil, and Blood:)  
They pay no reverence to their natural Lord,  
None to *His* great *Lieutenant* did afford,  
But laugh't to see *Him* hoisted overboard }  
*God's* goods they call'd the dismal Wreck they saw,  
And vouch't their Pyracry by an Heav'nly Law.  
Monsters of Men!—as if the Pow'rs above  
Permitted nought, but what they did approve.

From that adjacent *HOUSE*, behold the cause  
Of all this Tempest, whence perverted Lawes,  
Unpresidented, undetermin'd Power  
Blasted our Hopes, and did our Land devour, }  
A Land like that of *Canaan* heretofore,  
Till by mad Zeal into Confusion hurl'd,  
'Twas made the Scorn, and By-word of the World."

$7 \times 11\frac{1}{8}$  in.

Brit. Mus. Library, 2073, d.

## 749.

## MEDAL ON THE EXECUTION OF CHARLES I., 1649.

[Jan. 30, 1649]

OBVERSE, a bust portrait of Charles I., three-quarters, to our left; in armour, with long hair; legend, his name and titles in German. Reverse, the head of the king lying on the ground with a martyr's crown at its side, a monster rampant over it, and with the heads of a boar, wolf, dog, dragon and lion; legend, "*Bey des Pofels Macht Und Streit.*"

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part 2, Book iv. page 321.

Each circle,  $1\frac{3}{4}$  in. diameter.

Brit. Mus. Library, 157, k. 2.

## 750.

## MEDAL ON THE EXECUTION OF CHARLES I., 1649.

[Jan. 30, 1649]

OBVERSE, a bust portrait of Charles I., in profile, to our right; legend, "*Carolvs Rex, Popvle Mevs, Quid Feci Tibi, 1649.*" Reverse, the head of Medusa, with a poignard below the chin; fulmen and the fasces; legend, "*Conciliabvlvm Angliæ*" and "*Blasfement Deum, Necant Regem, Spervnt Legem.*"

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part 2, book iv. page 321.

Each circle,  $2\frac{1}{8}$  in. diameter.

Brit. Mus. Library, 157, k. 2.

## 751.

## A DUTCH MEDAL ON THE DEATH OF CHARLES I.

C. Hall sc.

[Jan. 30, 1649]

OBVERSE, his head, with a Dutch legend. Reverse, the mob, represented as a beast with many heads, exulting over the head, crown, and sceptre of the king.

This engraving is No. 10 in Plate XVII. of the illustrations to Pinkerton's "Medallie History of England," 1790.

Each circle,  $1\frac{5}{8}$  in. diameter.

Brit. Mus. Library, 676. h. 4.

## 752.

## A DUTCH MEDAL ON THE DEATH OF CHARLES I.

C. Hall sc.

[Jan. 30, 1649]

OBVERSE, the king's head and name; around, "*Popvle Mev Quid Feci Tibi, 1649.*" Reverse, Medusa's head, with thunder, ensigns of war, and a sword; in the inner circle, "*Conciliabvlvm Angliæ.*"

*Blasfemant  
Deum*

• *Necant  
Regem*

*Spervnt  
Legem*

This engraving is No. 11 in Plate XVII. of the illustrations to "Pinkerton's Medallie History of England, 1790."

Each circle,  $2\frac{1}{8}$  in. diameter.

Brit. Mus. Library, 676. h. 4.

## 753.

## OLIVER SEEKING GOD WHIL THE KING IS MURDERED BY HIS ORDER.

[Jan. 30, 1649]

THIS engraving faces page 25 of Thomas May's "Epitomy of English History," third edition, 1690. See "The Commonwealth rulcing with a standing Army," 1683, No. 1127, 1683.

Oliver Cromwell kneels, with two others, in prayer, in a chamber, from the window of which a view is obtained of the decapitation. A man on horseback, who wears a long black dress, and what may be a Jesuit's cap, waves a sword, and exclaims, "*Our greatest Enemy cut of.*"

 $1\frac{3}{8} \times 2$  in.

Brit. Mus. Library (Grenville), 15,631.

## 754.

## THE CORONATION OF OLIVER CROMWELL, ETC.

"Ik wist het blinde graauw van 't Hol-ziek Engeland.  
Door Loosheid tegens 't Huis van Stuart op te ruÿen :  
Nu buigt den Breeddenraad voor mÿn gestrengen hand :  
Des zal mÿ Londen haast op s Konings zeetel kruÿen."

Rombout van den Hoeyjn ex. (*Romeyn de Hooghe.*)

[Jan. 30, 1649]

THIS is a Dutch print, to which a letter-press description was originally attached; the reference letters and numbers of a table of explanation are on the engraving. It was published in order to satirize the alleged designs of Oliver Cromwell upon the English crown. The above verse is engraved on our left, and under a whole-length figure of Cromwell in armour, with an ermine robe, crowned, and holding the sword of justice and orb of sovereignty in his hands. Behind the figure is represented the execution of Charles I. before "*Withal*;" two headsmen stand on the scaffold; one holds forth the head of Charles, the other grasps the axe; a third person stands a little behind the body of the king. A crowd of men and women on the ground, others at the windows and on the roof of the Banqueting House, and a man kneeling on another scaffold, on the left of Cromwell, fill the background of the design. In the upper corner, on our left, of this compartment of the print, two flying devils bear an escutcheon, on which is represented a dog *sejant*, mitred, and holding a sword in his mouth.

Six designs are inserted in a column in the middle of the print; four more are in a line at the foot. These comprise satirical representations of Oliver Cromwell, as king, in so many stages of his coronation. In the first, he proceeds to Westminster Abbey, accompanied by two ecclesiastics, and preceded by those who bear the crown, orb, sceptre, and sword. In the second, he is, from the steps of the altar, in the interior of the Abbey, presented to the people, who cheer him lustily. In the third, he takes the oath. In the fourth, kneeling, he is anointed. In the fifth, kneeling, he receives the sword. In the sixth, the crown is placed on his head. In the seventh, he receives the oath of a peer (?). In the eighth, he is with his Privy Council. In the ninth, a coronation banquet is shown, with musicians in a gallery, which projects from the wall of the room; near this hangs a picture of the "Judgment of Solomon." In the tenth design the people are rejoicing, drinking from barrels which are placed in the open street of the city; money is scattered by two men from the window of a house.

On the other side of the column of small designs, is a figure of Justice holding the sword and balance; in the scales of the latter the head of Charles I. outweighs the orb of sovereignty. The feet of Justice are on two prostrate figures of men. From the face of one of these a mask has fallen; his hands are concealed by gloves (?): the other clutches a large spiked club. Below this figure is the following verse:

“Het Listige bedrog 't Geweld met bloed bespat,  
Zal ik al eer ghÿ 'twaant voor mÿn ont zag doen bukken:  
Wyl ik des Konings Hoofd meer dan de weereld schat;  
En voor u anders niet bereÿ dan onge lukken.”

$17\frac{7}{8} \times 15\frac{3}{4}$  in.

## 755.

A NEW PAIRE OF SPECTACLES OF THE OLD FASHION, FOR THE SCOTS COMMISSIONERS TO HELPE THEIR EYE-SIGHT, when they are returned to the Parliament at Edenburgh. To give account of their Protest against And Demands of, the Parliament of England.

*London Printed for Robert Ibbitson in Smithfield near the Queens head Tavern,*  
1648 [1649]. [March 5, 1649]

On the title-page of this tract is the same woodcut as that which was used for “A New Invention; or a Paire of Cristall Spectacles,” &c. June 7, 1644, No. 389, 1644; “A Paire of Cristall Spectacles with which any man may see,” &c., “Dec. 18,” 1648, No. 725, 1648, “Mercurius Heliconicus,” Numb. 1, “Feb. 3,” 1651, No. 808, 1651.”

The text refers to the political position of Charles I. as King of England and Scotland, his duties, acts, &c.

$3 \times 1\frac{3}{8}$  in.

Brit. Mus. Library, E. 546/3.

## 756.

THE DECLARATION AND STANDARD OF THE LEVELLERS IN ENGLAND. Delivered in a Speech to his Excellency the Lord Gen. Fairfax, etc.

*Imprinted at London, for George Laurensen, April 23, 1649.*  
[April 23, 1649]

On the title-page of this tract is the same woodcut as that (No. 3) which with two others, was used for “The Phanaticks Plot Discovered,” &c., “Aug. 9,” 1660, No. 953, 1660; “Strange Newes from New-Gate,” “Jan. 18,” 1647, No. 664, 1647.

The text refers to the proceedings of the Levellers on St. George's Hill, Oatlands Park, and in Windsor Park, of whom Everard and Winstanley were the speakers (see “The True Levellers Standard Advanced,” 1649, E. 552/5.)

$3\frac{3}{8} \times 3\frac{3}{4}$  in.

Brit. Mus. Library, E. 551/11.

## 757.

## t'ENGELS-KUIPERTJE. THE ENGLISH COOPER.

[May 3, 1649]

A Dutch broadside, which may be described thus :—A cooper fixing a hoop upon a barrel which has been ornamented with the royal arms of England; against it leans the shield of the United Provinces. A gentleman standing near is conversing with the cooper. Through a window is seen the murder of Isaac Dorislaus, which took place May 3, 1649.

Beneath are fourteen Dutch verses of a dialogue between the gentleman and the cooper. Here follow the first two of these verses :

*Kuyper.*

“Hoe stajc dus en gaapt, als forde voor de Kater?  
Of is deze Eedle-koust, by u, noch onbekend?  
Wel! spreekje niet? hoe is 't! of smoot 'et in je snater?  
Kijk om: hier is geen Schout of Schouts-gelijk omtrent.

*Joncker.*

“Neen Baas! daar hadje't niet We zijn in Vrye-landen.  
Men priemt hier niemants tong wannerze waarheid spreekt.  
Men staat geen Fielen voor. Men stijft geen Boeve-handen,  
Men weet hier aan wat Steel de beste Dissel steekt.”

These verses comprise referenees to the kingdoms of Europe, Holland, Fairfax, Venice, the King of Spain, Dr. Dorislaus, &c.

6 $\frac{3}{4}$  × 3 $\frac{7}{8}$  in.

## 758.

THE WELSH EMBASSADOR, OR THE HAPPY NEWES HIS WORSHIP HATH BROUGHT TO LONDON. Together with her thirteen Articles of acrcements, which her propounds to all her Cousens in her Principality of Wales, and her Cities of London.

*Printed for George Roberts, and are to be sold at the Maiden Head on Snow-Hill neer Holborn Conduit, 1649. In MS. “May 7.” [“May 7,” 1649]*

On the title-page to this tract is a woodcut, representing a man who wears a broad-brimmed hat, holds a staff in his right hand, and raises his left hand towards an owl, which flies to our right and cries “*Cookoow.*” Beneath the bird is a hill with one tree growing on its summit.

The text refers to the politics of the time; also to the Prince of Orange, “Rupert and her White Tog, which as her Moderns hold was a Prince disguised” (see “A Dogs Elegy,” &c. July 2, and 3, 1644, No. 395, 1644); also to the often alleged connubial misfortunes of the Welsh, “Rebeccas,” Kineton Fight, “her Gregorian account”?, that of the calendar, &c. This woodcut may have been prepared to illustrate the song of “The Embassadors Message” (see “The Welch Embassadour,” “April 13,” 1643, No. 368, 1643).

3 $\frac{3}{4}$  × 3 $\frac{5}{8}$  in.

Brit. Mus. Library, E. 552/19.

## 759.

MERCURIUS VERAX, OR TRVTH APPEARING AFTER SEAVEN YEARES BANISHMENT, Discovering falshood, reproving error, revealing Plotts, and communicating infallible Intelligence from all Parts of the Kingdome, especially from Westminster, the Councell of State, and the Head-Quarters.

In MS. "*June 4th 1649.*"

[ "*June 4,*" 1649]

At the head of the first page of this tract is an ornamental woodcut cartouch, in the middle of which is an allegorical female figure, holding a Bible and a candlestick with seven lights; the figure is inclosed in a noval frame, inscribed "*Hir Lamps of love are coles of fire and a verye vehement flame of the Lorde.*"—*Canti, viii. chap.*" "*Watch,*" "*Pray,*" and "*Take Heed,*" are written by the side of the figure.

The text contains references to the politics of the times; also to "Mabbot," the Licencer for the Press"; "Walker, the Pillory bird" (Walker, the Ironmonger, see "A Reply as true as Steele," &c. 1641, No. 252, 1641, and "Taylors Physicke has purged the Divel," &c. 1641, No. 250, 1641); Col. John Hewson; "The General" (Fairfax); the murder of Isaac Dorislaus; "Sir Hagge [Henry] Mildmay"; the Lord Protector; Gregory (the hangman), &c.

4¼ × 2 in.

Brit. Mus. Library, E. 558/7.

## 760.

THE LAST WILL AND TESTAMENT OF RICHARD BRANDON ESQUIRE; HEADS-MAN, AND HANG-MAN TO THE PRE-TENDED PARLIAMENT. With his severall Legacies to the Parliament and Counsell of State. With a true Relation of all his good Quallities, also his ungodly life, and sudden Death; and how before his end, the Devill appeared unto him, putting him in minde of the late good service he did for his Masters the Regicides in murdering their most gracious Sovereigne Lord, King Charles the First; with one Tench that provided Hooks, Pullyes and Roaps to force him, now grievously troubled with a Devill, and consumes and rots away. With divers Instructions left to his Executors William Lowe, and Sheeps-head Rafe. Justified by one Mr. Reynalds, and Mr. Carpenter, and divers of his Neighbors.

Printed for the good of the STATE, 1649. In MS. "*June 25.*"

[*June 20,* 1649]

On the title-page of this tract is a woodcut, representing "*The Cities new Mark of Honor,*" a triple gallows. The same appears by way of signature, or "mark," to the Will.

The text bequeaths the testator's soul to the Parliament, "to be disposed of as

they shall think fit;" hopes that his body may be buried in Westminster Abbey, near that of Dr. Dorislaus; bequeaths "my Mannor House of *Neugate*" to Sergeant Bradshaw, also the privilege of going in and out of the Sessions House in the Old Bailey; to the "late House of Lords" his manor-house called *Traytors Reward* situate on Tower hill (*i. e.* the scaffold), to Col. Popham, Col. Dean, and Col. Blake (Admirals) his Honor of Wapping Dock, towards the reparation of their late losses at sea; his manor of Tyburn to "The *Tuncto* and all Rebels in General," with "one parcel of Land lying by *Mary bone Park*, to build a Chappell on, and one piece of Ground lying by the *Kings high-way* for a burying-place for them, and their heirs for ever, with all the Wood and Timber thereon, for their Lives. Provided, that they build a Colledge on the said parcell of Ground known by the name of *Doctor Stories Cap*<sup>1</sup> (see "Lambeth Faire," Dec. 30, 1641, No. 219, 1641, and "A Discovery of the Jesuits Trumpery," 1641, No. 230, 1641) and that Dr. *Fairfax*, Dr. *Cromwell*, Mr. *Goodwyn* and Mr. *Owen* shall be heads thereof. The testator further bequeaths "a glass of *Strafford's blood* to cure the three kingdoms of the Plague, commonly called the Bloody Issue;" a glass of "*Canterburies blood*" to "*Jeroboams Calves*," *i. e.* Drs. Burgess, Calamy, Sedgwick, Gouge, &c.; glasses of those of *Tompkins* and *Chaloner* to the city of London, of *Burleigh's* to "*Loyall hearts*," of those of *Lucas* and *Lisle* to Lord *Fairfax* and his heirs; a "viol" of the king's blood to *Fairfax* and *Cromwell*; another of that of Lord *Capel* to drooping *Loyalists*; his own eyes to the Commonwealth, his members to *Henry Marten*, "with a proviso that he provide for my daughters (his *Worships sinners*) in the suburbs;" his wife and mother to the care and protection of the Council of State and to live with *Lady Fairfax* and *Mrs. Cromwell* for their lives. To Alderman *Atkins* he leaves his old shirts and smocks. He states that he had no children. Then follow the hands and names of the pseudo-witnesses: *William Loe* (? the *Lowen* of "A true and perfect Relation," &c. E. 526/24) and "*Sheep's Head Ralph*" are named executors to the Will.

After this is "The manner of the ungodly life and fearful death of *Richard Brandon, Esq.*, one of the Parliaments Executioners of their Lord and Sovereign King *CHARLES the I.*," which refers to his danger of being hanged for bigamy (see "The Organs Echo," March 1, 1641, No. 185, 1641); states that he was the only son of *Gregory Brandon*, and claimed the gallows by inheritance; that to make himself proficient in his craft he beheaded dogs and cats, and others he quartered and hanged; that he was "fetehd out of his bed by a 'Troop of horse,' to execute the King, for which he had thirty pounds (see "A Dialogue; or, A Dispute betweene the late Hangman and Death," June 20, 1649, No. 762, 1649); accounts follow of what he did with this money; of the spectres that appeared at his death-bed; and also of his death and burial.

"There is one *Tench* a Drum-maker in *Hounslitch*, that provided roapes, *pullies* and *hookes* (in case the King resisted) to compell and force him down to the block, this Roague is also haunted with a Devill and consumes away," &c. (see "Tailpiece to Englands Deliverance," Dec. 1660, No. 975, 1660).

$0\frac{1}{2} \times 0\frac{1}{2}$  in.

Brit. Mus. Library, E. 561/12.

<sup>1</sup> This is the "low crown'd Hat" referred to in the following title of a tract "Roger the *Canterburian*, That cannot say *Grace* for his Meat, with a low crown'd Hat before his Face," &c., 1642, E. 132/24. "The Purchasers Pound," E. 1040/13, threatens

"— English Traytors, that have had their scope,  
To act a part, upon their Sovereign King;  
for which on Dr. Story's Cap theyl swing."

Dr. Story was hanged at Tyburn, 1571, *temp.* Elizabeth, one of his alleged offences being that he cursed the queen at meals, another that he employed magical devices and invoked foreign enemies against her.



761.

THE CONFESSION OF RICHARD BRANDON THE HANGMAN (upon his Death bed) concerning His beheading his late Majesty CHARLES the first, King of Great Brittain; and his Protestation and Vow touching the same; the manner how he was terrified in Conscience; the Apparitions and Visions which appeared unto him; the great judgment that befell him three dayes before he dy'd; and the manner how he was carried to White-chappell Church yard, on Thursday night last, the strange Actions that happened thereupon; With the merry conceits of the Crowne Cook and his providing mourning Cords for the Buriall.

Printed in the Year of the Hang-mans down-fall, 1649. In MS. "June 25, 1649." [June 20, 1649]

On the title-page of this tract is the same woodcut as that which was used for "A Dialogue; or, A Dispute betweene the late Hangman and Death," June 20, 1649, No. 762, 1649, "A Great and Bloody Plot," &c. "April 16," 1660, No. 949, 1660.

The text conforms to the title, and describes how "Upon Wednesday last (being the 20 of this stant June, 1649) *Richard Brandon*, the Executioner and Hangman, who beheaded his late Majesty, King of Great Britain, departed this life"; that his conscience was much troubled, &c. A friend visited him, and they "fell into discourse"; the former inquired of the sufferer if he was not troubled on account of the King's execution, and was answered in the affirmative, because "at the denouncing of Sentence against him [Charles]", he had solemnly vowed never to perform his office upon this particular condemned. That he no sooner entered upon the scaffold in contravention to this vow than he fell into a trembling and had ever since continued so. "He likewise confessed that he had 30. pounds for his pains, all paid in half Crowns within an hour after the blow was given, and that he had an Orenge stuck full of Cloves, and a handkercher out of the Kings pocket, so soon as he was carried off from the Scaffold, for which Orenge, he was proffered 20. shillings by a Gentleman in Whitehall, but refused the same, and afterwards sold it for ten *s.* in Rose-mary Lane. About 6 of the clock at night, he returned home to his wife living in Rose-mary lane and gave her the money, saying, *That it was the deereest money that ever he earn'd in his life, for it would cost him his life*, Which propheticall words were soon made manifest; for it appeared, that ever since he had been in a most sad condition \* \* \* and lay raging and swearing, and still pointing ☞ at one thing or another, which he conceived to appear visible before him." The text further describes his funeral as above-stated.

It is important to note that on the trial of William Hulett or Howlett, Oct. 15, 1660, on a charge of having been the man who executed Charles I., evidence was produced that agrees with this account of the hangman drinking in Rosemary Lane, the half-crowns, &c. (see "An Exact and Impartial Account," &c. E. 1047/3, p. 129). Hulet was found guilty, although three persons swore that "Gregory," *i. e.* Richard Brandon, had confessed in their presence that he was the executioner (see also, E. 1046/10, page 12). A fourth witness declared that John Rooton, one of the sheriff's men, averred, as above, about the meeting in Rosemary Lane.

4½ × 3½ in.

Brit. Mus. Library, E. 561/14.

## 762.

A DIALOGUE; OR, A DISPUTE BETWEENE THE LATE HANGMAN  
AND DEATH.In MS. "*July 3d.*"[*June 20, 1649*]

A BROADSIDE containing a woodcut, which represents Richard Brandon, the executioner, immediately after cutting off the head of Charles I.; the body of the king kneeling before the block; two men standing, on our right, on the scaffold; guards behind and before. On each side of the woodcut is a line, thus: on our left, "Hangm. *What is my Glasse run?*" On the right is the reply of "Death. *Yes Richard Brandon.*" Below the cut are fifty-two lines of dialogue between the Hangman and Death, commencing:—

*Hangman.*

How now, sterne Land-lord, must I out of doore?  
I pray you, Sir, what am I on your score?  
I cannot at this present call to mind,  
That I with you am anything behind.

*Death.*

Yes, *Richard Brandon*, you shall shortly know,  
There's nothing paid for you, but you still owe  
The totall summe, and I am come to crave it;  
Provide your selfe, for I intend to have it."

The ballad continues with the declaration of Brandon, that he cared not for the dart of Death, and he demands to know what part of his duty had been omitted. Death cuts him short, saying that it is now his to command, Brandon's to obey.

"Thy Part is play'd and thou go'st off the Stage  
The bloudest Actor in this present Age."

Brandon avers that he has monthly, and for many years, as the records of Tyburn tell, paid his dues to Death.

"And now of late I thinke thou put'st me to't,  
When none but *Brandon* could be found to do't;  
I gave the Blow caus'd thousand hearts to ake,  
Nay more then that, it made three Kingdomes quake."

Death says he will wait no longer; and Brandon, after a speech declaring the nature of his office, yields.

Below this is a rude woodcut, in black, shaped like a tomb, and bearing three shields of arms upon its side, barry of ten and fewer, within a bordure. It is noteworthy that the block which is thus used for the tomb of the executioner was likewise employed in "The King's last Farewell to the World," a Royalist ballad, C. 20 f. / 12. "Luttrell Collection." Beneath is this

EPITAPH.

"Who, doe you thinke, lyes buried here?  
One that did helpe to make Hemp deare,  
The poorest Subject did abhorre him,  
And yet his King did kneele before him;  
He would his Master not betroy,  
Yet he his Master did destroy,  
And yet no Judas; in Records 'tis found,  
Judas had thirty pence, he thirty pound."

There can be no doubt that the officer here alluded to was the "Young Gregory" (*i. e.* Richard, son of Gregory Brandon, his predecessor in office), who is referred to as lying in Newgate for bigamy: see "The Organs Echo," &c., March 1, 1641, No. 185, 1641; "The Confession of Richard Brandon," June 20, 1649, No. 761, 1649; "The Last Will and Testament of Richard Brandon, Esquire," June 20, 1649, No. 760, 1649; see also "The Copie of a Letter sent from The Roaring Boyes," 1641, No. 259, 1641; "The Proctor and Parator," June 26, 1641, No. 202, 1641, and "The Confession of a Papist Priest," 669, f. 4 / 24. "Gregory" and "Young Gregory" were frequently named in the writings of this time, as Dun was in the next period, and "Jack" Ketch in that which followed. William Lowen succeeded R. Brandon (see "A true and perfect Relation," &c., E. 526 / 24).

The representation of shields of arms upon the tomb in this second woodcut is very curiously illustrated by Anstis, in his "Register of the Garter," 1724, vol. ii. p. 399, telling us that Sir William Segar, Garter King-at-Arms ix., in December 1616, "was imposed upon by Brooke, York Herald, who by artifice in sending a suborned person, procured him to attest and confirm arms to Gregory Brandon, who was found to be the common Hangman of London." The shield of Brandon shows barry of ten, argent and gules, as indicated in this rude satire. For this reason he is styled "Esquire" in the "Last Will and Testament of Richard Brandon, Esquire," June 20, 1649, No. 760, 1649.

See "A Letter sent out of Holland from Hans Hue & Cry, van Hang & Draw, The Executioner; To his trusty and ill-beloved friend, Gregory the Second, son of the Destinies, Terror to Treason, Arch Arme-strong of the Axe, Knight of the horse, Ruler of the Rope, and Lord of the Triple Territory. With his Letter sent in Answer," &c., September 28, and October 4, 1642; E. 121 / 42; also "The Hangman's Joy," 1660; E. 1842 / 2.

The same block was used for "The Confession of Richard Brandon The Hangman," June 20, 1649, No. 761, 1649; and for "A Great and Bloody Plot," &c., April 16, 1660, No. 949, 1660.<sup>1</sup>

$4\frac{1}{8} \times 3\frac{5}{8}$  in.

Brit. Mus. Library, 669, f. 14 / 51.

## 763.

### THE DIVINE PENITENTIAL MEDITATIONS AND VOWES OF HIS LATE SACRED MAJESTIE IN HIS SOLITUDE AT HOLMBY-HOUSE, Faithfully turned into Verse.

London, printed in the Year, 1649. In MS. "June 21." ["June 21," 1649]

ON the frontispiece of this tract is the same woodcut as that which served "An Ould SHIP," &c., "Jan. 13," 1647, No. 663, 1647, with "the Ile of Wait" and "Behold your King" omitted; also for "New Articles for Peace," &c. Oct. 18, 1648, No. 719, 1648; "A Most Gracious Message sent By the King's Majesty," &c., Oct. 23, 1648, No. 720, 1648; the words "The Treating House," of the last, are omitted.

$3\frac{7}{8} \times 2\frac{7}{8}$  in.

Brit. Mus. Library, E. 560 / 27.

<sup>1</sup> A very curious representation of a scaffold, such as was used at public executions, with the manner of wearing the headsman's mask, may be seen at the top of the broadside, "A most sweete Song of an English Merchant borne at Chichester" "Roxburghe Ballads," vol. i. p. 104, C. 20 f.

## 764.

FRONTISPIECE TO "REVELATIO DEI. The Revelation of God, and his Great Prophesie, Which God now (in the last day) Hath shewed unto His Elect. Set forth by H N.<sup>1</sup> and by him perused anew, and more distinctly declared. Translated out of Basc-Almaine."

*London, Printed for Giles Calvert, at the sign of the Black-Spred-Eagle, at the West-end of Pauls. 1649. In MS. "Sept. 26." ["Sept. 26," 1649]*

THE frontispiece to this tract is an engraving, which represents an orb of sovereignty in the mouth of a serpent with a lion's head. Crushed by the orb, the "Prince of this World," a horned, tailed, and naked monster, armed with a javelin, lies upon the earth, struggling. "Sinne" is upon a scroll above this figure. Upon the forehead of the lion lies a human skeleton, Death, fallen, though struggling and threatening with his dart the Lamb, which, in a glory, stands over him. Behind the Lamb a long scroll is inscribed:

"The Way, ye Treveh, and the Life."

On the banner of Redemption, which the Lamb bears, is "Victoria."

Above the print is "Now is the Judgement of this World. Now shall the Prince of this World be cast out. *John 12.*" Below the print is "Now is come salvation and strength and the Kingdome of our God, and the power of his Christ. *Apoca: 12.*"

$2\frac{3}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, 1373/2.

## 765.

THE BLOODY ALMANACK, ETC. 1649.

*Printed for Antony Vincent, and are to be sold in the Old-Baily. 1649. In MS. "Dec. 24, 1648." ["Dec. 24," 1649]*

ON the title-page of this tract is the same woodcut as that which was used for "The Welchmans Declaration." Sept. 17, 1642, No. 307, 1642.

$5\frac{1}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, E. 477/20.

## 766.

"AN EMBLEM OF ANTICHRIST." Frontispiece to "Rome Rvin'd by Whitehall, or, The Papall Crown demolisht: Containing a Confutation of the three Degrees of Popery, viz. Papacy, Prelacy, and Presbitery; answerable to the Triple Crowne of the three-headed Cerberus the Pope, with his three-fold Hierarchies aforesaid, &c. By John Spittlehouse, assistant to the Marshall Generall of the Army, under the Command of his Excellency, the Lord Generall Fairfax."

*Printed at London by Thomas Paine, and are to be sold at his house in Goold Smiths Alley in Redcrosse Street, 1650. In MS. "Decemb. 31, 1649."*

["Dec. 31," 1649]

PREFIXED to this tract is an allegorical print, entitled "An Emblem of Antichrist In

<sup>1</sup> H. Nicklaes, of the Family of Love.

his threefold Hierarchyes of Papacy, Prelacy, & Presbytery As also a description of the Trenatie in Vnitie, & Vnitie in Trenatie. (of their Lord God the Pope) in his Holynesses Dietie," 2 thes. 2. 4. "*Presbiter*" and "*Prelat*" stand severally on our right and left of the triple-headed "*Pope*." The first says: "*They reiect our church & calling from thee.*" The second, "*We are all tassar'd & broken to pieces.*" Above "*Pope*" is "*A small Rome left for the Pope etc.*" On our right of "*Presbiter*" stands a Puritan, mocking and saying, "*Cry aloud for he is a god.*" Below this figure is "*1 Kings, 18, 27. And it came to pass at Noone that Elijah Mocked them saying etc.*" Beneath the figure of "*Pope*" are papal emblems, broken and in confusion. On our right of these:

*"I neede not put a Beare skin on A Beare  
Or pin a Devill to a Cauileare."*

Below, "*Rev. 16, 19, 20, 21. And the Great City was devided into THREE PARTS etc.*"

$5\frac{1}{8} \times 5\frac{1}{4}$  in.

Brit. Mus. Library, E. 586 / 2.

767.

AN ALLEGORICAL PRINT, referring to King Charles the First.

[1649]

AN allegorical print, representing, at the foot, a man and woman seated in an arbour and reading from one book. Upon the pillars of the arbour is written "*Detector in Societate*" and "*Ego Socius tui Charissimus.*" As if walking away from the arbour is a man who holds in one hand an open book, upon the pages of which are represented a moon nearly eclipsed and a sun in full. He turns back his face and looks to the sky, where is represented an angel, flying, with a martyr's crown and palm branch. From the one personage to the other proceeds a long ray, on which is written, "*Ecce Præmium tuum secundum fidem et Spem.*" On the right, in front, appears the mouth of a monster (the Mouth of Hell), from which proceed flames and smoke in a long streamer; on this is written "*Sectæ Armatæ contra Veritatem Ab infernis Surgunt.*" This streamer of smoke divides against a promontory or cliff in the mid-distance of the landscape background: upon the lower tongue of the streamer is a figure of a man in the attitude of reviling (?), and by him is written "*Invidia.*" Upon the upper tongue appears Death, with scythe and dart, pursuing a woman (?) (Peace), who bears a cornucopia; also some mounted soldiers, who are discharging their carbines; behind these is a regiment of pikemen in battalion, and inclosing the standard-bearers, whose flags show the sun in glory. Seated a little apart from these is King Charles I. upon his state chair, with full armour beneath his robes, crowned, and holding the sword of justice unsheathed in his right hand. Behind King Charles is written "*Rex Orthodoxæ-Religionis,*" and the representations of a fortified city, with many churches, and an army of horse and foot, led by a crowned rider, with a lance in his hand. Besides these, on the left of the design, an illustration from the lives of Jacob and King David, with the inscriptions "*Providentia Dei ad Jacobum et—,*" and, lower down, "*Davidem.*"

At the foot of the print is written in an old MS.—

*"My sad Moon & Starr is fixed in heau'n  
Though Fortune on earth hath frown'd on my pen."*

At the top of the print a sun and star appear above clouds.

$6\frac{1}{2} \times 4\frac{1}{2}$  in.

768.

BRADSHAW THE IAYLOR, AND Y<sup>R</sup> HANGMAN KEEPERS OF THE  
LIBERTYES OF ENGLAND. [1649]

THIS engraving faces page 25 of Thomas May's "Epitomy of English History," third edition, 1690. See "The Commonwealth ruling with a standing army," 1683. No. 1127, 1683.

Bradshaw sits in the Speaker's chair of the House of Commons; several members are gathered at his side. The hangman, with a noosed rope, and the jailor, with a great key in his hands, stand before the chair.

$1\frac{3}{8} \times 2$  in.

Brit. Mus. Library (Grenville), 15,631.

769.

## "OLIVER CRUMWELLS CABINET COUNCELL DISCOVERED." [1649]

THIS print, which appears to be designed for an illustration of a book, represents the so-called "Council" seated round a table. The individuals are thus described in a reference table, which is below the design: "A. The Divell." "B. Olever Cromwell." "C. Io: Bradshaw Pres:." "D. Tho: Scott" (here, in MS. is "no other of him.") "E. Coll: Harrison." "F. Coll: Barksted" (in MS. "no other.") "G. Cor: Holland" (in MS. "no other.") "H. I: Jones (in MS. "no other of him.") "I. Lisle." "K. Say." "L. Hugh Petters." "M. I. Goodwin."

The title is engraved on a label, which is held over the heads of the figures by what may have been intended for two furies. The arms of the Commonwealth are in the centre, over the label.

The notes in MS. are not correct, if they state that no other portraits of the persons exist.

$3\frac{1}{4} \times 4\frac{1}{2}$  in.

770.

THE CUNNING DECEIT OF ENGLAND. "Het Loos Bedrog van  
Engelandt." [1649]

A DUTCH broadside, with verses below an engraving; the latter shows the Dutch lion sleeping in a cradle, rocked and piped to by a Spanish fox; near stand a sailor, countryman, landlord, and merchant, all Dutchmen; from the last, a boy (Robert) is stealing a purse; Cromwell stands aside; seeing how well his scheme is succeeding, he prepares to depart, and informs his companion that he is preparing another dodge.

At the side is Yzegrin, an ape (Cromwell or the Republic) seated on a throne, which stands under a canopy, wearing peacocks' feathers in a triple crown, and throwing mice to Tybart, the cat; he has thrown bones to Courtoys, the dog, seeds to Blinkaart, the peacock, and honeycomb to Bellijn, the sheep. At the sides of the canopy are three masks, indicating Cromwell's hypocrisy, one of these is a likeness of the Protector. Two pictures adorn the room. In one a fox (Spain), on a pedestal, is pouring out money upon persons (Frenchmen) who are fighting below. In the other, the Dutch lion, aided by the sheep, the peacock, the dog,

and the cat, who have escaped from the influence of the ape (England) is tearing the latter to pieces.

Attached are some Dutch verses, which may be thus rendered:—

“A. Spectators, look at this image, which is given to you out of love; look at it with some sense: it is the Deceit of England.

“B. Robert, the boy, steals cleverly. Full of vile deceit and roguery, secret rascality and dishonesty, while Reynard is playing before the Lion.

“He looks after C. (the Merchant's purse), and steals it; before they are aware of it, the money is gone.

“Cromwell, D. addresses his companion, and says: ‘Now, comrade, it'll do, admirably; keep your tongue and hold your mouth. I've found another dodge.’

“While Reynard has lulled the Lion E, so that the animal is at rest and slumbers, and knows not that I take away its best treasure.

“And Yzegrim, F. that vile beast, full of malice and subtlety, throws mice to the Cat, Tybart. Isn't this a strange idea?

“He (F.) throws bones to Courtoys, G., who nibbles and picks as fast as he can. He feeds Blinkaart with seeds, and deceives Bellijn with his honeycomb.

“H. “Engelsch bedrog,” English Deceit. Yzegrim succeeds in oppressing so many people, Reynard empties the purse, and the French fight for the spoil.”

The following are speeches by the respective persons:—

“I. “Koopman, the Merchant. ‘Alas, I have lost my purse! do assist me now to rouse the Lion before Commerce is wrecked.’

“K. Rentenier. ‘Sir! understand my reasoning well, as long as there is no trade here I must be poor, because I cannot get my rents paid to me.’

“L. Anbachts-man, the Labourer. ‘As long as Commerce is not stirring, the Labourer must want, because want of work causes poverty, and starvation will drive him away.’

“M. Boots-gezel, the Sailor. ‘Keep courage, sirs, it will mend; it is nothing yet, though it goes ill with our country now, we still know what to do.’”

The author gives this advice to the reader, and thus refers to the second-named picture on the wall:—

“N. The Lion no longer sleeping, nor gaping under the playing, shows again its fiery courage and treads Yzegrim under its claws.

“O. Yzegrim thinks he has got free from these animals by deceiving them; but Tybart scratches, Courtoys bites, Bellijn butts, Blinkaart reproaches him: they cry, ‘Rogue, who by your cunning and in your roguery hast played us such a trick, look out; just is Gods rod.’

“The sleeping Lion (E.) represents the repose of peace.

“The Ape (F.) represents the new Republic of England, and its vile deceit with which it has abused the Ambassadors.

“The Fox (H.) upon the pedestal represents the valour of the Spaniards, by which they keep the French constantly in alarm.”

This print is referred to the first year of the Commonwealth; but the reference to the Dutch ambassadors indicates a somewhat later date as that of its publication.

$11\frac{5}{8} \times 9\frac{3}{8}$  in.

“THE TREE OF MANS LIFE, Or an Emblem declaring the like, and unlike, or various condition of all men in their estate of Creation, birth, life, death, buriall, resurrection, and last Iudg-

ment, with pyous obseruations out of the Scriptures, vpon the seuerall branches."

*By Ri. Dey Batch: in arts, Are to be soull by Ro: Walton at the Globe and Compass, in St. Paules churchyard between ye two north dores. John Goddard sculpsit.* [1649]

"To the right worshipfull and virtuous Lady, the Lady Susanna Vernatti; R: D: wisheth encrease of the best blessings in this life, and fruition of aeternall ioy and felicitie in the life to come, humbly dedicating his endeauoure and desyreing fauourable acceptance of his best services."

A representation of a tree, above which is the irradiated name of "CHRIST," and, in a semicircle beneath the elders and angels seated upon clouds; in the middle of these an angel is proclaiming with a trumpet. At the foot of the tree—the root is shown to be growing in the earth; each limb of the root is inscribed with monitory verses from the Scriptures. Flowers and herbs are growing upon the earth, and beneath the boughs of the tree. From the latter are suspended oblong and oval tablets, each inscribed with a scriptural text. The trunk of the tree divides just above the ground, and its parts are intertwined, to form two oval spaces, within which appear two moral subjects: in the lower oval is Dives' feast and Lazarus' wretchedness; in the upper oval stands the skeleton Death with his scythe; behind him is a landscape of a churchyard, where two men are interring a corpse, and across which goes a funeral; the body, which is in a hearse, is borne into the church, attended by a great concourse of persons.

The sides of the print, beyond the branches, are filled by narrow labels with inscriptions similar to the others, and enriched with arabesque decorations. In the earth, at the lower corners of the print, are two cartouches inclosing designs: (1), a woman bearing an infant upon her knees, and seated at the door of a house; (2) a woman with a swathed babe in her lap, and seated in a bed-chamber. See Walpole's "Engravers."

14 × 17  $\frac{1}{2}$  in.

772.

### PORTRAIT OF JOHN GOODWIN.

[1649]

PORTRAIT of John Goodwin, in a cloak and a skull cap, holding in his hand "*Hiagio Mastix*"; from his mouth proceeds a label:

*"In all the Grists I Grinde in Errors Mill,  
Unhappie I, I am mistaken still."*

A hand from Heaven offers him a book, "*Moro Mastix*." Over his head is a wind-mill surmounted with a cock; Winds of "*Error*" and "*Pride*" are blowing the sails. Above, are the lines

*"The Cock, my vain & various miul descries;  
The Mill, my venting and Inventive lyes."*

Beneath appears:—

"A Fawning Flatterer D: T:  
Thou see'st not, what thou see'st, then doe not say  
That this is Hee: who calls a lump of clay  
Without the Soul, a Man? Thou sees't no more  
Nay, but the shadow of that lump, what store  
Of guists and graces what perfections rare  
Among 10000 persons scatter'd are



Gather'd in one ; Imagine it to bee  
His Shadowes substance ; And, then, say, 'tis hee.

A Down-right Dealer I : V :  
I shame to see, what (heer) I see, and say  
That this is Hee, who fast and loose doth play,  
With Piety, a Soul full of Decept,  
Clos'd in a Lump of Clay, the World to cheat,  
In whom the Scatter'd Boyles of Errors base  
Of full 10000 Sectaries take place,  
Gath'rd in One, And, thus, if thou wilt see  
Heresies Substance, in a Shade, 'tis Hee.

“John Goodwin, minister of [St. Stephen's] Coleman-street, was a man who made more noise in the world than any other person of his age, rank, and profession. His genius seemed to be adapted to polemical divinity, and to an age of faction and tumult. He was a man by himself, was against every man, and had every man almost against him. He was appointed by the council of war to attend upon Charles I. a little before his execution.”—*Granger*, “*Biographical History of England*,” 1824, vol. iii, p 332. He died in 1665, aged seventy-two. In 1645 he had been turned out of his living.

See “The Atchievement of the Rumpers, 1661,” No. 1007, 1661 ; and “The Coleman Street Conclave Visited,” 1648, E. 433/6.

The portrait by Glover which suggested this print appears as a frontispiece to several books of the time, especially to that work of Goodwin's which provoked the hatred of the Cavalier party, and probably called forth this print, being “The Obstructions of Justice or a Defence of the Honourable Sentence passed upon the late King by the High Court of Justice,” 1649. This book was one of those burnt by the hangman after the Restoration, Aug. 27, 1660. The first section of the verses above quoted is appended to the original portrait, and the signature “D.T.” appears after the lines as that of their author, to whom the designation “A Fawning Flatterer” is applied in the above.

$5\frac{3}{8} \times 4\frac{7}{8}$  in.

### 773.

#### PORTRAIT OF JOHN GOODWIN.

[1649]

THIS is a copy, by W. Richardson, from the print described under the same title and date, No. 772, 1649.

This print is in the illustrated copy of Whitlocke's “Historical Memorials,” vol. i. p. 328.

$5\frac{3}{8} \times 4\frac{7}{8}$  in.

### 774.

#### A BRIEFE RELATION OF SOME AFFAIRES AND TRANSACTIONS, CIVILL AND MILITARY, BOTH FORRAIGNE AND DOMESTIQUE. Numb. 25. From Tuesday, February the 12. to Friday February the 15. 1649.

[1649]

ON page 353 of this tract is a woodcut, representing a comet in the form of a scourge, which appears to bear a threatening reference to political affairs in England.

$1\frac{3}{8} \times 6$  in.

Brit. Mus. Library, E. 593/9.

## 775.

Frontispiece to "THE VSE OF PASSIONS Written in French by J. F. Senault. And put into English by Henry Earle of Monmouth. 1649."

"W. M. (*W. Marshall*) sculp." London, Printed for J. L. and Humphrey Moseley, at the Prince's Arms in St. Paul's Church-yard. 1649.

[1649]

This is the frontispiece to the book, the title of which is written in a shell, and an allegory, which represents "Reason" seated on a throne, guarded by "Divine Grace," and holding in chains the various passions of the mind, "Joy," "Feare," "Despaire," "Hatred," "Eschewing," "Love," "Hope," "Desire," "Boldness," "Choller," and "Sorrow."

Below, are these lines—

"Passions araign'd by Reason here you see,  
As shee's Advis'd therein by Grace Divine:  
But this (yow'll say)'s but in Effigie!  
Peruse this Booke, and you in ev'ry line  
Thereof will finde this truth so prov'd, that yow  
Must Reason contradict, or grant it True.

Despair has a rope about his neck, which he pulls tight; he, like the others, is bound by the ankles. Desire is a female with wings, naked, who is running after Love, a naked Cupid.

5 × 3½ in.

Brit. Mus. Library, E. 1097.

## 776.

THE PENNILESS PARLIAMENT OF THREED-BARE POETS: or, The merry Fortune-teller, Wherein all persons of the four severall Complexions may finde their Fortvnes. Composed By Doctor Merry-man: Not onely to purge Melancholy: but also to procure Tittering and Laughing. Full of witty mirth, and delightfull recreation, for the content of the Reader.

London, Printed for John Wright, at the Kings Head in the Old Bayley. In MS. "7ber 20, 1649."

[1649]

ON the title-page of this tract is a woodcut, representing many persons assembled about a table; one in front stands with a paper, pen and inkstand on the table.

1¾ × 1⅞ in.

Brit. Mus. Library, E. 1379/2.

## 777.

BLOODY NEWSE FROM THE NORTH, And The Ranting Adamites Declaration concerning the King of Scotland, with their new League, Covenant, and Protestation: their denying the great God of Heaven, and burning his sacred

word and Bible; the name of a new God by them chosen, and his Speech and promise unto them; their new Law, and Grand Court; their Arraignment and tryal, and a Copy of the several Articles and Indictment; with the several sentences to be inflicted upon divers offenders, together with their names: Also, a bloody Plot discovered, concerning their Resolution to murder all those that will not turn Ranters; put in execution at York, to the astonishment and admiration of the Reader; that shall diligently peruse this insuing Subject, never before heard of.

*London, Printed by J. C. (Jane Coe?) 1650. In MS. "Jan. 20, 1650."*

[*"Jan. 20," 1650]*

ON the title-page of this tract is a woodcut, representing the proceedings of the so-called Ranters, as above described. A man stands on guard with a drawn sword; three others, with pikes and swords, approach. A man dashes a naked infant on the ground, despite the entreaties of a woman who kneels before him; a second naked infant is on the pike of one of the advancing soldiers; a man threatens a woman with a sword; a church is in flames.

The text begins with a letter from York, signed "Samuel Tilsbury," 9 Jan. 1651, and professes to enclose satirical accounts, which follow, of the proceedings of a jury of Ranters, and the arrest of one of them.

$4\frac{1}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 622/1.

## 778.

THE RANTERS RANTING: With The apprehending, examinations, and confession of Iohn Collins, I. Shakespear, Tho. Wiberton, and five more which are to answer the next Sessions. And severall songs or catches, which were sung at their meetings. Also their several kinds of mirth and dancing. Their blasphemous opinions. Their belief concerning heaven and hell. And the reason why one of the same opinion cut off the heads of his own mother and brother. Set forth for the further discovery of this ungodly crew.

*London. Printed by B. Alsop, 1650. In MS. "Decemb. 2." [Nov. 1, 1650]*

ON the title-page of this tract is a woodcut, representing, in the upper left-hand corner, a woman kneeling behind a man and saying "*Behold our lov to our Fellow-Creature.*" In the upper right-hand corner a woman appears to be received by a man at the door of a house with "*Welcome Fellow, Creature.*" In the lower left-hand corner two men and two women, naked, are dancing before a man who plays on a violin. In the lower right-hand corner three men are at a table; one of them, pointing to the food upon the table, says, "*Let us eat while they dance.*" See "*The Ranters Declaration,*" Dec. 9, 1650, No. 780, 1650.

The text describes the alleged conduct of the persons named to have taken place at the "*David and Harp,*" in Moor Lane, Cripplegate, London, Nov. 1, 1650, with references to "*Cop and Claxton,*" said to have been blasphemous preachers in

London; "*Cop*" (Coppe) wrote "The Flying Roll." See "The Arraignment and Tryall," &c., "Dec. 17," 1650, No. 782, 1650.

This woodcut was afterwards divided into four parts, and they were inserted in the text of "Strange Newes from Newgate," Jan. 18, 1651, No. 806, 1651.

$4\frac{5}{8} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, E. 618/8.

## 779.

THE RANTERS BIBLE. Or, Seven several Religions by them held and maintained, &c. Published by Mr. Gilbert Roulston, a late Fellow-Ranter.

London, Printed by J. C. and are to be sold in Cornhil, near the Exchange.-and at Temple-Bar, 1650. In MS. "Dec. 9th." [Nov. 16, 1650]

On the title-page of this tract is a woodcut, representing the sun partly eclipsed by the moon in three phases. The woodcut was evidently not prepared for this text, which professes to give an account of the "Ranters" in Soho, Nov. 16, 1650, also near Uxbridge, at Lynn, Norfolk, &c.

$2\frac{1}{8} \times 2\frac{7}{8}$  in.

Brit. Mus. Library, E. 619/6.

## 780.

THE RANTERS DECLARATION, With Their new Oath and Protestation; their strange Votes, and a new way to get money; their Proclamation and Summons; their new way of Ranting, never before heard of; their dancing of the Hay naked, at the White Lyon in Peticoat-lane; their mad Dream, and Dr. Pockridge his Speech, with their Trial, Examination, and Answers; the coming in of 3000. their Prayer and Recantation, to be in all Cities and Market-towns read and published; the mad Ranters further Resolution; their Christmas Carol, and blaspheming Song; their two pretended-abominable Keyes to enter Heaven, and the worshiping of his little-majesty, the late Bishop of Canterbury: A new and further Discovery of their black Art, with the Names of those that are possess by the Devil, having strange and hideous cries heard within them, to the great admiration of all those that shall read and peruse this ensuing subject. Licensed according to order, and published by M. Stubs, a late fellow-Ranter.

Imprinted at London, by J. C. MDCI. In MS. "Dec. 17, 1650."

[Dec. 9, 1650]

On the title-page of this tract is a woodcut, which is divided into four parts. (1.) That in the upper left-hand corner represents a man embracing a woman; another man stands by and says "*Increase multiply*,"<sup>1</sup> a second woman is near. (2.) In

<sup>1</sup> *i. e.* "*Increase and multiply*," this expression was used in what may be called the nuptial ceremonies of the Adamites, being the permissive formula of the sect. See Heylin's "*Cosmography*," 1703, p. 359, col. 1.

the upper right-hand portion a man preaches from a tub "*We have overcome the Devil;*" six persons, one of them on crutches, listen to him. (3.) In the lower left-hand portion, three men are seated at table, one of whom is smoking; another says: "*No way to the old way.*" (4.) In the lower right-hand portion, two men and two women, naked, are dancing to the music of a fiddler, who sing, "*Hey for Christmas.*" See "*The Ranters Ranting,*" Nov. 1, 1650, No. 778, 1650.

The text gives accounts of alleged practices of the so-called "Ranters" of the time in London, and those of Dr. Pordich and his wife at Bradfield, Berkshire (see "*The Arraignment and Tryall,*" &c., "Dec. 17," 1650, No. 782, 1650).

This woodcut was used again, for "*The Declaration of John Robins,*" &c., May 24, 1651, No. 810, 1651, with alterations as there described; and "*The Qvakers Dream,*" "*April 26,*" 1655, No. 885, 1655.

$4\frac{1}{2} \times 3\frac{3}{5}$  in.

Brit. Mus. Library, E. 620 / 2.

## 781.

THE RANTERS RELIGION. Or, A faithfull and infallible Narrative of their damnable and diabolical opinions, with their detestable lives & actions. With a true discovery of some of their late prodigious pranks, and unparalleld deportments, with a paper of most blasphemous Verses found in one of their pockets, against the Majesty of Almighty God, and the most sacred Scriptures, rendred verbatim. Published by Authority.

London, printed for R. H. 1650. In MS. "Dec. 11." ["Dec. 11," 1650]

On the title-page of this tract is the same woodcut as that which was used, with alterations, for "*Love one another,*" "*Jan. 23,*" 1643, No. 357, 1643; "*A Nest of Serpents Discovered,*" 1641, No. 248, 1641; and "*A Sermon Preached,*" &c., "*March 4,*" 1643, No. 363, 1643. "*Behold these Ranters*" is inserted in the label which proceeds from the mouth of the person who is seated at the table. The other label is blank.

The text gives an account of the alleged tenets and practices of the so-called "Ranters."

$3\frac{3}{8} \times 3\frac{1}{2}$  in.

Brit. Mus. Library, E. 619/8.

## 782.

THE ARRAIGNMENT AND TRYALL WITH A DECLARATION OF THE RANTERS. Also, Several Sentences proceedings at the Sessions in the Old-Baily, and Council of War: their protestations and the hanging of one up by the Thumbs; with divers Penalties to be inflicted upon others. The dancing and revelling of Dr. Buckeridge and his Wife, and other Gent. dancing all in white, in Berkshire, and their Christmas Carol. A Dispute between a Ranter in Bridewel, and one that came to see him; with his Creed and Pater Noster: and the Names of the false Gods they worship. As also, a

List of many of the Ranters, from whence they are derived ; and of many hundreds of them in England.

Printed by B. A. and published according to order. 1650. In MS. "Dec. 17." ["Dec. 17," 1650]

ON the title-page of this tract is a woodcut, representing, as in two stories of a house, three divisions of arched chambers. The upper half of the woodcut is occupied by one subject, ten persons seated at a long table (? a jury). The lower half is divided unequally into two parts: in that on our left six women are seated at a round table, with a chalice upon it; one of the women speaks. In the portion on our right, two women appear in a chamber, through the window of which a third looks at them. This woodcut was used for "Three Speeches," etc. 1642, "Oct. 9," 1642, No. 309, 1642, with alterations.

The text gives an account of the alleged conduct of divers "Ranters;" "A journeyman Shoemaker that wrought in *St. Martins*"; the preaching of one in Great St. Helen's Church, London; early appearances of persons of similar character in England and elsewhere, including Coppinger, Arthington, Hacket, who believed himself to be Christ, Claxton, and "Cop, [or Abiezer Coppe] who wrote the Flying Roll" (see "The Ranters Ranting," Nov. 1, 1650, No. 778, 1650), their punishments with stripes, and those of other sectaries; also Buckridge (Pordich), of Bradfield, Berkshire. See "The Ranter's Recantation," E. 620/10, and "A Most faithful Relation of Two Wonderful Passages," etc., 1650, E. 613/3. For an account of Abiezer Coppe, see his "Remonstrance," &c., E. 621/5.

5¼ × 3½ in.

Brit. Mus. Library, E. 620/3.

### 783.

THE ARTICLES OF AGREEMENT, FOR THE SURRENDER OF THE STRONG & INVINCIBLE CASTLE OF EDINBOROUGH; the manner of the Lord Gen. Cromwel's playing his Fireworks before the Treaty, the number of men slain; the taking of the Scots Roaring-Meg, and 52 Pieces of Ordnance, eleven thousand Arms, 200 Barrels of Gunpowder; and great store of Match and Bullet, &c.

London, Printed by R. W. 1651. In MS. "Dec. 31, 1650." [Dec. 27, 1650]

THE woodcut on the title-page of this tract was also used, with alterations, for "Strange Newes from Newgate," &c., Jan. 18, 1651, No. 806, 1651.

3 × 3½ in.

Brit. Mus. Library, E. 620/15.

### 784.

PORTRAITS OF CHARLES I., FAIRFAX AND CROMWELL. "De Bloedighe 'tsamen-spraak, van Fairfax en Cromwel." Bloody conversation of Fairfax and Cromwell. [1650]

A BUST of Charles I., looking to our left, wearing his hat, is depicted within an octagon, in the centre, having, on one side, Fairfax, half-length,—behind him a lion's head, and troops drawn up in a landscape; on the other side, Cromwell,

half-length,—behind him, a fox on a pedestal, fortifications and batteries. This print was copied, with the addition of the king's head, from "Bloody Conversation of Fairfax and Cromwell," Jan. 30, 1649, No. 742, 1649.

Underneath, a Dutch poetical dialogue between Cromwell and Fairfax.

The portrait of Charles I. was inserted long after the original plate was published.

11 × 6 $\frac{1}{4}$  in.

785.

THE PLOTS OF JESUITES: (Viz. of

|                 |   |                  |
|-----------------|---|------------------|
| Robert Parsons  | } | an Englishman,   |
| Adam Contzen    |   | a Moguntine,     |
| Tho. Campanella |   | a Spaniard, &c.) |

How to bring England To the Romane Religion without Tumult. Translated out of the original Copies.

*Printed for Mich. Spark at the Blue Bible in Green Arbor, London, 1653.*  
*Ex. Sump: M. Sp.* [1650]

THE frontispiece to this book consists of a print representing Jesuits, cardinals, and the pope, seated at a table on which is a cloth, on the front of which are the monograms of Christ and the Virgin Mary. On the edge of the table, with its back towards us, is a crucifix; on one side of this lies an open book, inscribed, "A Memoriall for Reformatiō. of England by E. Parsās. 1596," and on the other side a second book, "De Monarchia Hispanica." At the head of the table sits the Pope; on his right are two cardinals, over whose heads is written "Robert Parsons" and "Campanella." On the Pope's left is a cardinal, also a Jesuit; over their heads is written, "Adam Contzen" and "C. de Richelieu."

6 $\frac{1}{2}$  × 4 $\frac{1}{2}$  in.

Brit. Mus. Library (Grenville), 19,577/2.

786.

THE EIGHTH LIBERAL SCIENCE: Or A new-found-Art and Order of Drinking. With a true Description of their School and Library, the Degrees taken there, The Tongues Studied there, The several Titles proper to the Professors of that Art, both Civil and Martial, Viz. To The Universitie men. The Inns of Court and Chancery. The Army and Souldiery. The Sea-men, or Seller-service-men. Also, Penal Statutes enacted in Drinking, Proverbs used amongst them, with divers Stories of such whom immoderate Drinking hath made ridiculous.

*London, Printed by B. A. near the Upper Pump in Grub-street, 1650; In MS.*  
*"Aug. 13."* [1650]

THE frontispiece to this tract is a woodcut, which represents a man wearing a fool's cap, holding a pot of ale in his right hand and a tobacco-pipe in his left.

Below the woodcut are these lines :

“ I hold that I love,  
As here you may see,  
Yet love not too much  
Lest you be like me.”

3 × 3 $\frac{3}{4}$  in.

Brit. Mus. Library, E. 1378 / 2.

787.

THE SINNERS CARE TO REPENT IN DUE TIME : Let not the Sun go down upon your wrath, and let us live in love one with another.

“ And call to God and be content,  
That for our sins we may repent ;  
And not delay our time too long,  
But call to God then every one,  
To fit us for our latter end,  
That our Saviour Christ may be our friend ;  
That we may enjoy a Heavenly rest  
Amongst the Angels that are blest.”

Tune of, The Sinners Redemption.

*Printed for J. Deacon, at the Rain-bow, near St. Andrews-Church, in Holborn.*  
[1650 ?]

A BROADSIDE, with two woodcuts. No. 1 represents a man, kneeling and praying, near the gate of a city ; also two men, who are slaying two others, at the entrance to the place. Above is a naked sword, and “*For Sin this Land Mourneth.*” No. 2, a half-length figure, Death, as a skeleton, saying, “*I kill you all,*” holding a dart and threatening a bearded man ; two crowns fall at the feet of Death. At the side of the bearded man stands a young woman, wearing patches on her face ; behind her are two youths ; above the last is an heraldic lion passant.

Below these woodcuts is a ballad, of which this is the first verse—

“ Good Christian people be content,  
Lets forsake our sins and presently Repent,  
And not to dwell in an Evil way,  
As many do in this present Day :  
For that man that has a Conscience clear,  
When Death does come he need not fear.”

The ballad continues with admonitory verses of this nature.

1.—3 $\frac{1}{2}$  × 2 $\frac{3}{8}$  in. Brit. Mus. Library, 643. m. 10, “*Bagford Ballads,*”  
2.—3 $\frac{1}{2}$  × 1 $\frac{1}{8}$  in. vol. ii. p. 63.

788.

THE JUDGMENT OF GOD SHEW'D UPON DR. JOHN FAUSTUS.  
Tune of, Fortune my Foe.

*London, Printed by W. O. (William Onley) and sold by the Booksellers.*

[1650 ?]

A BROADSIDE, with two woodcuts. No. 1 represents an old man, who wears a furred



robe and a cap, seated at a table, with an open book before him; at his left hand stands Satan, with horns, tail and claws, pointing to the book. No. 2, a man standing, as within a necromantic circle, holding a sphere in his right hand, close to which squats the Devil, and a staff in his left; astrological signs are within the circle, a fire, as if of Hell, burns in the corner of the woodcut and incloses a satanic figure; six human figures dance in the upper corner of the cut, on our right.

Below these cuts is a ballad, which begins thus—

“ All Christian men give ear a while to me,  
How I am plunged in Pain, but cannot die,  
I liv'd a Life the like did none before,  
Forsaking Christ, and I am damn'd therefore.”

This ballad contains an account of the career of “Dr. John Faustus” and his terrible end.

1.— $2\frac{1}{2} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, 643. m. 10, “Bagford Ballads,”  
vol. ii. p. 55.

2.— $3 \times 2\frac{7}{8}$  in.

## 789.

### BEAUTIES WARNINGPIECE, or, Advice to the Fair.

You that are fairer than the rest  
And count yourselves with beauty blest  
Observe this as a certainty,  
That young, and old, and all must die  
Let me entreat you to prevent  
Your grief and care, lest you lament.

Tune of Yo, ho, ho.

Printed for J. Wright, J. Clark, W. Thackery, and T. Passenger. [1650?]

A BALLAD, which is printed interchangeably with another, entitled “The Life and Death of the Famous Thomas Stukely.” The former is illustrated by four woodcuts. No. 1 represents a lady, walking in a landscape, with a fan in her left hand. No. 2, a shepherd and shepherdess, walking towards our left, and carrying crooks; a dog trots at the side of the former. No. 3, Death crowned, mantled with ermine, holding a sceptre and a winged hour-glass, and having his feet on a coffin. To this refers the following verse of the ballad and those which succeed it.

“ But fair one know your glass is run,  
Your time is short, your Thread is spun,  
Your spotted face, and rare attire  
Is fuel for eternal fire:  
And now begins your care and woe,  
Pride is Beauty's overthrow.”

No. 4 represents an elderly woman, full length, in profile, holding a fan and looking to our left.

This ballad was probably printed about the middle of the seventeenth century.

1.— $2\frac{1}{8} \times 2\frac{7}{8}$  in.

Brit. Mus. Library, 643. m. 10, “Bagford Ballads,”  
vol. ii. p. 38.

2.— $3\frac{1}{4} \times 3\frac{5}{8}$  in.

3.— $1\frac{7}{8} \times 3$  in.

4.— $2 \times 3\frac{1}{8}$  in.

790.

PRIDES FALL: Or, a Warning for all English Women. By the Example of a strange Monster, born of late in Germany, by a Merchants proud Wife in Geneva. The Tune is, All you that love good fellows.

Printed for F. Coles, I. Vere, and I. Wright.

[1650?]

A BROADSIDE, with a woodcut, which represents a naked woman standing upright, and in front view. This figure has two heads: in the centre of the forehead of each is an eye. Two necks issue from the shoulders, round each of these is a wired-ruff; one ruff is edged with point lace, the other is double and plaited. On the breast is "T. B." Behind the haunches appears, on either side of the figure, a tail of hair plaited in the German mode; in the same mode the hair is rolled upwards from the forehead. Upon the womb is a monster's head. In the left hand of the woman is an oval mirror, with a handle; in the right hand is a rod (*vide* the ballad). Shoes with rosettes are on the feet. On the wrists are bracelets of large beads.

On p. 806 of the same volume is another copy of this woodcut, prefixed to the same ballad, in the title of which the merchant's wife is described as of "Vienna in Germany." There are verbal differences in these copies, *e. g.*, in the latter, of the strange birth it is said—

"The Breasts were planted<sup>1</sup> o'er  
As still the Merchants be.(?)  
Now as lewd Women wear  
To hide Adultery."

The former copy of the ballad is printed in black letter, not so the latter, which seems to be a later edition.

The ballad gives, from her own mouth, an account of the condition and pride of a woman, and her punishment in being delivered of a monster. The second part begins thus, and refers to the strange birth—

"For it affrighted so,  
all the whole company,  
That e're one said in heart,  
vengeance now draweth nigh,  
It had two faces strange,  
and two heads painted fair,  
On the brows curled locks,  
such as our wantons ware.  
One hand held right the shape,  
of a fair Looking-glasse,  
In which I took delight  
how my vain beauty was:  
Right the shape of a Rod,  
scourging me for my sin:  
The other seem'd to have,  
perfectly seen therein.  
Their womens wantonnesse,

<sup>1</sup> In 643, m. 10, "Bagford Ballads," vol. ii. p. 40, this word is changed for "plated" (? plaited or covered by plaits).

and their vain foolish minds,  
 Never contented are  
 with that thing God assigns:  
 Look to it London Dames," &c.

For the general subject of this broadside, see "A Looking-Glasse for Women," E. 2/18.

$4\frac{1}{4} \times 5$  in. Brit. Mus. Library, C. 20. f. "Roxburghe Ballads," vol. iii. p. 64 ;  
 and 643. m. 10, "Bagford Ballads," vol. ii. p. 40.

## 791.

THE POPES PEDIGREE: Or, the twineing of a Wheelband.  
 Showing the rise and first Pedigrees of Mortals inhabiting  
 the Moon. Being a most pleasant new song, [1650?]

A BROADSIDE, with two woodcuts. No. 1, on our left, represents the Pope, standing, holding the keys of St. Peter in his right hand, and a knife in his left. His feet are on a crown. A wolf, holding a sword, leaps before the Pope. No. 2, on our right, an old woman seated at work at her spinning wheel. This block was used for No. 2, in "The Knitters Job;" 1650?, No. 792, 1650. Above the woodcuts is—

"It is a well-twined Wheelband,  
 The like whereof you never heard,  
 But now shall plainly understand  
 The twineing of the Wheelband."

"To a pleasant tune, or, London is a brave Town." Below the woodcuts is—

"A Begger got a Beadle  
 a Beadle got a Yeoman,  
 A Yeoman got a Prentice  
 a Prentice got a Freeman,  
 A Freeman got a Master  
 a Master got a Lass.  
 On her was got a Gentleman  
 a Justice of the Peace.  
 So twin'd the Wheelband,  
 the well twin'd Wheelband,  
 The like whereof you never heard  
 the twineing of the wheelband," &c.

Here follow nine verses.

There being no date to this ballad, that of the middle of the seventeenth century is given to it here. There is another copy, with, in place of No. 1, a woodcut which is styled "The Fryer," and represents such a person standing and holding a cross in his left hand: see C. 20, f. "Roxburghe Ballads," Supplementary volume, p. 67. The latter is stated to have been "Printed for J. Conyers, in Ducke-lane." The spinning wheel, without the figure of the spinster, was used as No. 1 on "The Bonny Scot," &c., 643, m. 9. "Bagford Ballads," vol. i. p. 60.

1.—2  $\times 3\frac{1}{8}$  in. Brit. Mus. Library, C. 20, f. "Roxburghe Ballads,"  
 2.—3  $\frac{3}{8} \times 3\frac{3}{8}$  in. vol. ii. p. 256.

## 792.

THE KNITTERS JOB, Or the earnest Suitor of Walton Town  
to a fair Maid. [1650?]

A BROADSIDE, with two woodcuts. No. 1 represents a gentleman in a cloak, hat and feather, standing, and turned towards our right; his left hand is raised.

No. 2 was used as No. 2 in "The Popes Pedigree," 1650?, No. 791, 1650.

1.— $1\frac{3}{8}$  ×  $2\frac{7}{8}$  in.

Brit. Mus. Library, C. 20, f. "Roxburghe Ballads,"

2.— $3\frac{3}{8}$  ×  $3\frac{3}{8}$  in.

vol. ii. p. 244.

## 793.

## A COMPARISON OF THE LIFE OF MAN,

Concerning how fickle his estate doth stand,  
Flourishing like a Tree, or Vine, or dainty flower,  
Or like a ship, or raine, that's turn'd each houre."

To the tune of Sir Andrew Barton.

Printed at London for Francis Coules.

[1650?]

A broadside, with three woodcuts: No. 1 suggests various incidents in human life, and has in its corners three cities and a prison or castle: (a) on our left, at top, is "Venice"; (b) on our right, at top, a prison or castle, a man looks from the window; (c) "London," showing, apparently, the gate to the bridge, as seen from Southwark, with Old St. Paul's and other churches; (d) "Bristow," with a fortified gate, church towers and steeples appear behind the walls. Between "London" and "Bristow" is the sea, with a ship sailing on it. Between "Venice" and "London" is an old woman sleeping in a chair; an open book lies upon her knees; a ball of thread has fallen from her hand to the ground, her fingers hold the end of the thread. Between "Venice" and the prison or castle, an old man, who wears a round cap, the edges of which are turned up round his head, walks to our left; he holds in his left hand a scroll, and points with his right forefinger; a young man, who holds his hat in his right hand and walks with a staff in his left, appears to have parted from the old man. Between the prison or castle and "Bristow" a young man is seated in a chair, holding a young woman on his knee; she has a feather-fan in her right hand.

No. 2, shows an old man, who wears a long coat, standing and turned to our left. No. 3, a young man, who carries a long staff against his right shoulder, has a tight-fitting coat and a large purse or bag hanging at his side. This woodcut was probably intended to represent a ballad singer; it is mutilated; it was often used on broadsides of this time, as in "Cuckolds Haven," p. 46, "Cupids wrongs vindicated," p. 50, and "The Complaint of a Lover forsaken of his Love, p. 54, of the volume which contains "A comparison of the Life of Man." It appears entire on "Good Ale for my Money," p. 139, of the same volume.

The ballad below these woodcuts is signed "R. C.," and consists of thirty-four verses, of which the following are the first five:—

"As I lay musing all alone,  
Great store of things I thought vpon,  
And specially of mans estate,  
And how hee's subject unto Fate.

First Ile compare him to a tree,  
Which you sometimes all greene may see,  
But suddenly his leaves doe fall,  
That he was beautify'd withall.

The Tree likewise is knowne by's fruit,  
Better then by his fine greene sute,  
Ile may show comely to the eye,  
Yet his fruit may tast bitterly.

So men sometimes make a faire showe,  
All fresh and greene they seeme to growe,  
But when the winter of grieffe and thrall  
Doth on them seize, their greene leaues fall.

But for the difference of mens fruit,  
I must indeed be something mute,  
But those that grow like Cedars tall  
Yield little fruit or none at'all."

$$1.-4\frac{5}{8} \times 3\frac{7}{8} \text{ in.}$$

$$2.-2\frac{5}{8} \times 3\frac{3}{4} \text{ in.}$$

$$3.-2\frac{1}{2} \times 3\frac{3}{8} \text{ in.}$$

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
vol. i. p. 44.

## 794.

COME worldling see what paines I here do take,  
To gather gold while here on earth I rake.  
Come Prodigals, your selves that loves to flatter,  
Behold my fall, that with the Forke doth scatter.

*London printed for Henry Gossan, dwelling ou London Bridge.* [1650?]

ON a broadside, entitled as above, is a woodcut, in two parts, which represents, on our left, an old man with a rake, scraping together heaps of gold, which the Devil snatches from under the rake; and, on our right, the old man's son engaged in scattering gold with a pitchfork. The old man has his right foot in a grave; a rosary lies near his left foot; there is a view of a castle or palace in the distance of this part; in the other an open bag of gold lies on the ground.

The ballad consists of eighteen stanzas, of which the first two are as follow, and refer to the first part of the woodcut:—

"Come, come my brave gold,  
Which I love to behold,  
    come to me and Ile give you rest,  
Where as you may sleepe,  
And I safely will keep  
    you lockt in my yron bonud chest;  
No thieves you shall feare,  
You in pieces to teare,  
    such care of you still I will take,  
Come to me and flye  
Gold Angels I cry,  
    And Ile gather you all with my Rake.

Come silver and all,  
When as I doe call,  
    your beauties to me are so bright

I love you so deare,  
 I pray you come neere,  
     and be you not wavering or light,  
 Your weight so you have,  
 Come glistening and brave,  
     then you I will never forsake,  
 But heape you together,  
 Against rainy weather,  
     And gather you all with my Rake."

The first two lines of this title refer to the first woodcut, the second two to the second cut.

1.— $3\frac{3}{4} \times 3\frac{3}{4}$  in.  
 2.— $3\frac{1}{2} \times 3\frac{3}{4}$  in.

Brit. Mus. Library, C. 20. f, "Roxburghe  
 Ballads," vol. i. p. 40.

## 795.

THE LAWYERS PLEA, IN THE BEHALF OF YOUNG TOM OF  
 LINCOLN. Being an Answer to a late Scandalous Ballad,  
 Entituled, Merry News from Lincolns-Inn. Adrest to the  
 Author of the said Ballad, by Tom of Lincoln. [1650?]

ON a broadside, entitled as above, is a woodcut, which represents a man walking with his wife and two children towards a church.

The text refers to a scandal affecting Lincoln's Inn.

There is nothing to indicate the date of this broadside. It was probably issued about the middle of the seventeenth century.

$4\frac{1}{4} \times 2\frac{7}{8}$  in.

Brit. Mus. Library, C. 20. f, "Luttrell  
 Collection," vol. ii. p. 111.

## 796.

THE AGES OF MAN, FROM ONE TO ONE HUNDRED YEARS.

*Sould by Tho. Ienner at the royall Exchange.*

[c. 1650]

AN architectural composition, comprising an arch with its piers, and, above it, a series of steps or stages, upon each of which is a human figure. On the sides of the arch, fronting, stand two skeletons, each with a scroll; the one is unrolling, the other rolling up his scroll. On that of the former is written:

"An ape a lyon a ffoxe & an asse,  
 Shews forth man's life as 'twere in a glasse,  
 Apish we be till twenty and One,  
 And after that lyons till fortie be gone:  
 Then wilye as ffoxes till threescore & ten,  
 And after that Asses and so noe more men."

On the scroll of the latter appears:

"Loe thus this life a Summer Flower  
 springs vp, spreads shedds anon  
 At every age, nay every howre  
 by change still wrought vpon  
 And Proteus-like we shifte our shapes  
 From kidds to goates to wrinkled apes."

*Fraile flesh adieu, prepare to die  
repent thy glasse is runn  
Mercie ah mercie father, crie  
reaceue thine humbled some  
By hope lay hould on heaven & pray  
Iesu Lord Christ come, come away."*

Beneath the arch are the Fates, sitting by the body of a dead man. Above them are their names and the following verse :

*"As in a Map here Man may well perceiue  
How tyme creeps on till Death his Life bereaue."*

On each side, above the arch, filling the spandrels, are figures. On one side, a Genius holds a glass vase, which Death, on the other side, breaks with a long staff. Near the former is, "*Man is as glasse, life is as water weakly walled about.*" Near the latter is, "*Sinn brings in Death breaks this glasse. Soe runnes this water out.*"

Above the arch, as on steps, are the figures of mankind, from that of an infant in a cradle to old age on a death-bed; and beneath these figures appear typical animals, referring to the assumed dominant qualities of human life in the respective periods, as expressed by the actions and costumes of the figures above. The steps each sustain a representation of a decade of man's life: the symbols proceed accordingly from a lamb to a goose. An apt inscription is attached to each of the human figures.

$12\frac{7}{8} \times 15\frac{3}{8}$  in.

797.

## MOTHER LOUSE.

*Sould by John Overton at the white horse without Newgate. [D. Loggan sculp.]*  
[c. 1650]

AN engraving of an old woman, standing, in profile, to our right. She wears a high-crowned hat, ruff, and an apron; in her right hand is a flagon, and in her left a mug. In the distance, on our right, is a view of "*Louse Hall*," and, in the upper part of the print, on our right, a satirical coat of arms, mantled, three lice passant, crest, a mug. Motto, "*Three Liese Passant.*"

Below are these lines:—

*"You laugh now, goodman twoshoes, but at what?  
My Grove, my mansion house, or my dunn hatt?  
Is it for that my loveing Chin and Snout,  
Are mett because my teeth are fallen out?  
Is it at me or at my ruffe you titter?  
Your Grand-mother you rogue nere wore a fitter.  
Is it at foreheads wrinkle or cheekes furrow?  
Or at my mouth so like a Cony-burrough?  
Or at those Orient eyes that nere shed teare  
But when y<sup>e</sup> Excisemen come thats twice a yeare  
Kisse me & tell me true and when they fayle.  
They shall have bigger potts and stronger ale."*

This print was engraved by D. Loggan during his stay at Oxford; it is one of his earliest and most careful works. The woman represented kept an ale-house near Oxford, which bore the name in question among the students who frequented it. This impression is without the artist's signature. The publisher was living about the middle of the seventeenth century.

$7 \times 8\frac{1}{4}$  in.

798.

## MOTHER LOUSE, OF LOUSE HALL, NEAR OXFORD.

*Engraved from the Original Print by David Loggan—Price 7s. 6d. Pub. by C. Johnson.* [c. 1650]

COPY from "Mother Louse," c. 1650, No. 797, 1650. Reversed, and with a different background, "Louse Hall" is represented nearer to the spectator than in the original. The shield of arms is placed below the portrait; its motto is different from that of the original, being "*Three Lice Passant*." With the same verses.

Granger, in the "Biographical History of England," 1824, says, "There are two copies of the same size." See Caulfield's copy, reversed, of the print here described, "Mother Louse," same date, No. 797, 1650.

$7\frac{1}{4} \times 7\frac{7}{8}$  in.

799.

## "MOTHER LOUSE."

*Published, 1794, by Caulfield and Harding.* [c. 1650]

COPY, reversed, from "Mother Louse, of Louse Hall, near Oxford," c. 1650, No. 798, 1650, in Caulfield's "Memoirs of Remarkable Persons," 1794.

This is a copy, not from the original by D. Loggan, but reversed from that which was published by C. Johnson. The shield of arms has, however, been replaced in the upper corner of the print on our right.

$4\frac{1}{2} \times 4\frac{7}{8}$  in.

Brit. Mus. Library, 131, b. 23.

800.

## PHILIP HERMON.

[c. 1650]

PORTRAIT, woodcut, to the hips, of Philip Hermon, wearing his hat, standing with his left hand as if on the edge of a pulpit, with his right hand raised, and saying—

*"Oh, the Blessed Man Joseph;*

*Friends, I believe he had not the Law as We have; Oh Friends, I think Joseph had not the Law; to the best of my Memory the Law was not Writ in Joseph's time: Oh, Infallibility."*

The head and shoulders of a man, wearing a hat, appear on Hermon's right; also those of others in front of the preacher.

$4\frac{5}{8} \times 5\frac{5}{8}$  in.

801.

## THE GAMBLERS. The Lawyer and the Soldier.

*London: Printed and are to be sold by John Overton at the Whit horse without Newgate.* [c. 1650]

A PRINT of two half-length figures standing at a table, on which are a pile of coin and three dies; the former has been shaken from a bag by the lawyer, a man in a



civilian's costume, who raises his right hand to his ear. Between the men is a tablet, on which is written the following dialogue:—

*“Lawyer. My loss is Great it makes mi scratch to se  
The Souldier laugh and I in Misery.  
The dice run ill the Souldyer he hath won :  
My Gold and Silvers lost, I am undone.  
Souldyer. How can I but be merry to behold  
The Lawyer scratch, now I have got his Gold  
And Silver too! t'was fairly lost and won.  
The Purse is empty : and the Game is done.”*

The soldier, who wears a plumed hat and sword, draws to himself the coins which are on the table and exclaims, “*Let him Laugh that wins.*”

The execution of this print much resembles that of “*The Chase after Money,*” c. 1650, No. 802, 1650.

The publication line, comprising the name and address of the publisher of this print, appears on that engraving which is described in this catalogue as “*A Representation of Quakeries,*” &c., Oct. 28, 1612, No. 82, 1612.

$11\frac{3}{8} \times 8\frac{3}{8}$  in.

## 802.

## THE CHASE AFTER MONEY.

(John) *Cross Sculpsit.*

[c. 1650]

A PRINT, representing “*Money*” in the shape of a coin, with a bird's legs and wings, hunted by men and dogs. “*Frugallity*” carries his shoes and stockings over his shoulder, together with a spade, and walks barefoot, holding by cords the dogs “*Industry*” and “*Dilligence,*” “*Labour,*” another dog, runs before these. “*Flat-tery,*” who is richly dressed, holds the dogs “*Rapin*” and “*Hazard.*” “*Prodigality*” has no dogs, he scatters coin as he goes, treading on the scales and sword of “*Justice.*” “*Covetouesnes,*” an old man, holds two dogs in a leash; on the back of one of them is “*Deceit.*” Two other hunters, who are mounted, follow dogs across the country, in the background. On a hill, in the distance, are a beacon and a gallows.

This print appears to be by the same hand as that which produced “*The Gamblers. The Lawyer and the Soldiers,*” c. 1650, No. 801, 1650.

$12\frac{7}{8} \times 9\frac{1}{8}$  in.

## 803.

THE THEATRE OF ENGLISH MISERY. “*Het Toonel der Engelsche Ellenden.*”

*I, Zoet Amsterd.*

[Jan. 1, 1651]

CHARLES II. in armour, sword in hand, stands near a table, whereon is his helmet and a sealed paper, which is inscribed with his titles in Dutch. Ireland, kneeling on his harp, is fastening on the king's armour. Scotland presents him with a pistol, which is marked “*Getergde wraak, i. e. “provoked vengeance.”*”

A seven-headed dragon is crouched upon the heads of Charles I., Strafford and Laud, the crown, sceptre, &c.; from his mouth jets of venom are directed against the heads and Charles II. The dragon's body is inscribed “*Schuym van t Laager*

*huys*," i. e. "Scum of the House of Commons;" his tail, "*Hollende gemeed*," "Dutch Commons;" his wings, "*Staat zugt*," "Ambition," and "*Schyn heilighent*," i. e., "Hypoerisy."

Through an archway is seen the execution of Charles I., in front of Whitehall. On the top of the building is a statue of Justice, with unequal scales and a broken sword; and a group representing the murder of an innocent person. Above, are thick dark clouds. At the top an irradiated sword between two rods; under them, conflicting armies; from the cloud, rays are directed towards the scaffold and inscribed "*Gramschap Gods*," "God's wrath"; "*Wee, Wee*," "Woe, Woe"; "*Wraak, Wraak*," "Revenge, Revenge." Below are thirty-six Dutch verses.

See "The Crowning of Charles II. at Scone," Jan. 1, 1651, No. 804, 1651, and "The True Manner of the Crowning of Charles the Second," 669, f. 15/81.

16 $\frac{1}{4}$  × 13 $\frac{1}{8}$  in.

Brit. Mus. Library, 669. f. 12/88.

## 804.

THE CROWNING OF CHARLES II. AT SCONE, 1651. "Konstig Vertoog, en bondig Verhaal, etc. Krooninge van zijn Majesteit KAROLUS de TWEDE.

*Huych Allaerdt Exc.* "Amsterdam, By Huych Allardtt, Kaert-en Koust-verkooper, in Kalver Street, in de Wuercldt Kaert, by 't Stadt Huys."

[Jan. 1, 1651]

ALTERED from "The Theatre of English Misery," Jan. 1, 1651, No. 803, 1651. A Dutch broadside, with a description and table of reference in that language.

This plate is a free representation of the coronation of Charles II. at Scone. The young king stands near a table, whereon is his plumed helmet and a deed containing his titles, with the Great Seal attached. Ireland, kneeling, is fastening the king's armour. Scotland presents him with a pistol, marked "*Getergde Wraak*," i. e. Provoked vengeance. At his side stands M. R. Douglas, in a Puritanical garb, preaching a sermon from the text, Prov. i. 12. In the background, through an archway, the king appears seated on a throne. The Marquis of Argyll places the crown upon his head. A courtier is scattering money amongst the people.

In the distance appears the king, on horseback, riding with his Parliament, near Johnston.

16 $\frac{5}{8}$  × 13 $\frac{1}{8}$  in.

## 805.

FRONTISPIECE TO "THE IOVIALL CREW, OR, THE DEVILL TURN'D RANTER: Being a Character of The roaring Ranters of these Times. Represented in a Comedie Containing a true Discovery of the cursed Conversations, prodigious Pranks, monstrous Meetings, private Performances, rude Revellings, garrulous Greetings, impious and incorrigible Deporements of a Sect (lately sprung up amongst us) called Ranters. Their Names sorted to their severall Natures, and both lively presented in Action."

*London: Printed for W. Ley.* 1651. In MS. "Jan. 6, 1650." ["Jan. 6," 1651]

THIS woodcut was before used, for the tract called "Grand Pluto's Progress," &c. "Sept. 2," 1647, No. 695, 1647.

Beneath it here is—

“The Prologue.

*Bedlam* broke loose? yes, *Hell* is open'd too.

*Mad-men* and *Fiends*, & *Harpies* to your view

We do present: but who shall cure the *Tumor*?

All the world now is in the *Ranting Humor*.”

The text is satirical on the sectaries in question.

$4\frac{3}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, E. 621 / 7.

## 806.

STRANGE NEWES FROM NEWGATE AND THE OLD-BAILY: Or, The Proofs, Examinations, Declarations, Indictments, Conviction, and confessions of T. Collins, and T. Reeve, two of the Ranters taken in More-lane, at the Generall Sessions of Goal-Delivery, holden in the Old-Baily the twentieth day, of this instant Ianuary, the Penalties that are inflicted upon them. The Proceedings against one Parson Williams for having four wives, and Iohn Iackson a Scots Minister, condemned to be drawn, hanged, and quartered, for proclaiming Charles Stuart, King of England, with the strange and wonderfull judgement of God shewed upon one T. Kendall, a Ranter in Drury-lane who fell down dead as he was affirming that there is no God, or hell to punish.

London, Printed by B. Alsop 1651. In MS. “1650.” [Jan. 18, 1651]

On the title-page to this tract is the same woodcut as that which was also used for “The Articles of Agreement,” &c., Dec. 27, 1650, No. 783, 1650, except that a verse has been removed, to make way for “*The Black Dogg hath bewitched us I. Collins, T. Reeve.*” Here the woodcut refers to Edinburgh Castle. The inscription now refers to the confessions of the persons whose names it bears.

The text describes the trials of these culprits on the 18th and 19th Jan. 1651.

Combined with the text are the four parts of the woodcut described under “The Ranters Ranting,” Nov. 1, 1650, No. 778, 1650, which have been divided and inserted here with the type. The inscriptions have been removed here.

$3 \times 3\frac{3}{8}$  in.

Brit. Mus. Library, E. 622 / 3.

## 807.

MERCURIUS HELICONICUS. Or, The Result of a safe Conscience, &c. By R. F. Numb. 1.

London Printed by Robert Ibbitson 1651. In MS. “*feb. 3d*, 1650.” [“*Feb. 3*”, 1651]

On the title-page to this tract is the same woodcut as that which was used for “A New Invention,” June 7, 1644, No. 389, 1644; “A paire of Cristall Spectacles,” “Dec. 18,” 1648, No. 725, 1648; “A New Paire of Spectacles,” &c., March 5, 1649, No. 755, 1649.

$3 \times 1\frac{3}{8}$  in.

Brit. Mus. Library, E. 622 / 14.

## 808.

## MERCURIUS HELICONIUS. Numb. 2.

London Printed by Robert Ibbitson 1651. In MS. "feb 12th, 1650."  
 ["Feb. 12," 1651]

ON the title-page to this tract is the same woodcut as that which was used for "The Second Part of the Spectacles," June 5, 1644, No. 388, 1644; and "The Blind Mans Meditations," 1660, No. 976, 1660.

$1\frac{1}{4} \times 2\frac{1}{8}$  in.

Brit. Mus. Library, E. 623/13.

## 809.

## "LEVIATHAN."

London Printed for Andrew Crooke 1651. [April, 1651]

THIS is the frontispiece to Hobbes' "Leviathan," the title of which appears upon a fringed curtain suspended in the centre of the print, "*Leviathan or the Matter, Forme and Power of A Commonwealth Ecclesiasticall and Civill. By Thomas Hobbes of Malmesbury.*" Below, on a cartouch, is "London, Printed for Andrew Crooke 1651."

At the top of the print is represented a hilly country, with a fortified city in the foreground; above, as if rising out of the ground, or behind the hills, is the upper part of a man wearing a crown, and holding in one hand a sword, in the other an episcopal crook; his close-fitting clothing is covered with a vast multitude of people looking up to his face; above is written, "*Non est potestas Super Terram quæ Comparetur ei Iob. 41, 24.*" On each side of the title are five compartments, emblematical of civil and ecclesiastical power—

|                          |   |
|--------------------------|---|
| A Castle . . . . .       | A Church.   |
| A Crown . . . . .        | A Mitre.  |
| A Cannon . . . . .       | Fulmen.   |
| A Pile of Arms . . . . . | A Pair of Horns inscribed " <i>Dilemma</i> "; over one horn is a trident " <i>Sy logis ma</i> ," over the other a bident, one prong " <i>Real</i> ," the other, only dotted in, " <i>Intentional</i> "; between the horns a bident, the prongs marked " <i>Spiritual</i> ," " <i>Temporal</i> ," and between them a bident with a straight prong marked " <i>Directe</i> ," a curved prong, " <i>Indirecte</i> ." |
| A Battle . . . . .       | A Convocation of Jesuits.   |

$6\frac{1}{4} \times 9\frac{1}{2}$  in.

## 810.

THE DECLARATION OF JOHN ROBINS, THE FALSE PROPHET, otherwise called the Shakers God, and Joshua Beck, and John King, the two false Disciples, with the rest of their Fellow-Creatures now prisoners in the New-prison at Clarkenwell: Delivered to divers of the Gentry and Citizens, who on Thursday, Friday, and Saturday last resorted thither to

dispute with them: With the Citizens Proposals to the said John Robins, concerning his Opinion and Judgment, and his Answer thereunto: Together with his Prophesie of what is to come to pass this Year, 1651, & the strange things revealed to him: his Religion, Principles, and Creed: as also his blasphemous Tenents, in attributing an inspiration from the Holy Ghost: with the manner of their Diet, and his Woe pronounced concerning all those that drink Ale. By G. H. an Ear-witness.

*London, Printed by R. Wood, 1651. In MS. "June 2, 1651."*

[*May 24, 1651*]

On the title-page of this tract is the same woodcut as that which was used for a similar place in "The Ranters Declaration," &c., Dec. 9, 1650, No. 780, 1650; "The Qvakers Dream," "April 26," 1655, No. 885, 1655. The inscriptions have been altered thus: (1) to "*This is the way*"; (2) to "*I will deliver you*"; (3) to "*We are all Shakers*"; and (4) "*Play Musick*."

The text gives accounts of the persons in question and others, the denial of John Robins that he called himself "God of the Shakers," and the names of ten others of that sect.

$4\frac{1}{2} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, E. 629/13.

## 811.

PORTRAIT OF WILLIAM PRYNNE. In the frontispiece to "A Gospel Plea (Interwoven with a Rational and Legal) for the Lawfulness & Continuance of the Ancient Setled Maintenance and Tenthes Of the Ministers of the Gospel," &c. "By William Prynne of Swainswick, Esq."

*London, Printed by E. Cotes for Michael Sparke and are to be sold at the Blue Bible in Green Arbor, 1653. In MS. "Sept. ye 22." [July 2, 1651]*

By way of frontispiece to this tract is a page which bears, in the upper part, an oval portrait of Prynne, as if in prison, with bars drawn across the face; the face is three-quarters to our left, the hair is long, cut off above the forehead; above the oval, on our right, is an escutcheon: a bar, three scallop shells; on our left, a crest, a demi-eagle displayed, issuing from a coronet.

Beneath are these lines:

"All flesh is Grass, the best men vanity;  
This, but a shadow, here before thine eye,  
Of him, whose wondrous changes clearly show,  
That GOD, not men, swayes all things below."

On each side of the portrait is a column of letter-press printing, of which that on our left is entitled, "The Places and Times of his First Imprisonments under his professed Enemies the Prelates." That on our right is entitled, "The Places and Times of his Second Imprisonments under false Brethren and pretended Friends." The former begins by naming the Tower, with the date Feb. 1, 1632; the latter begins with "Hell in Westminster," Dec. 6, 1648, and ends with "Pendennis Castle in Cornwall," July 2, 1651.

Above is, "Christi servus etiam in snmma Captivitate Liber." Below, are further inscriptions in prose and verse, ending: "London, Printed for M.S. [Michael Sparke], 1653."

The print, without the bars, was used between the title and address to the Houses of Parliament of William Prynne's "Canterburies Doome," 1646. This issue contained the verses which are quoted above. This book, and the author's "Breviate of the Life of Laud," &c., 1644, were printed by the above-named Michael Sparke, who was one of the witnesses at Laud's trial, to the effect that Bibles, &c., had been seized in his shop by order of Laud. See pp. 183, 184 of this book, and "Portrait of William Prynne," June 30, 1637, No. 137, 1637; page 243 of "Canterburies Doome;" also, "Proverbs 11, 8," &c., Feb. 26, 1641, No. 166, 1641.

Oval.  $2\frac{1}{2} \times 3\frac{7}{8}$  in.

Brit. Mus. Library, E. 713/12.

## 812.

"THE SCOTS HOLDING THEIR YOUNG KINGES NOSE TO Y<sup>R</sup> GRIN-  
STONE."

London. Printed 1651. By J. J. Philalethes. In MS. "July, 14."

[ "July 14," 1651 ]

A PRINT on a broadside, which is entitled, "Old Sayings and Predictions Verified and fulfilled, Touching the young King of Scotland and his gned Subjects." The print represents Charles II.'s nose held to a grindstone by a Scottish ecclesiastic, who is saying, "Stoope Charles," while "Jockie," i. e. the Scottish layman, turns the handle. The second person says:—

*"Come to the Grinstone Charles tis now too late  
To Recolect, tis presbyterian fate."*

Charles replies:—

*"You Coninant pretenders must I bee:  
The subject of your Tradgie Comedie."*

Above are printed these lines:—

*Jockey.* I Jockey turne the stone of all your plots,  
For none turns faster then the turne-coat Scots.

*Presbytor.* We for our ends did make thee King be sure  
Not to rule us, we will not that endure.

*King.* You deep dissemblers I know what you doe,  
And for revenges sake, I will dissemble too."

At the sides of the print is as follows:—

*"This Embleme needs no learned Exposition,  
The World knows well enough the sad condition  
Of regall Power, and Prerogative  
Dead, and dethron'd in England, now alive  
In Scotland, where they seeme to love the Lad,  
If hee'l be more obsequious then his Dad.  
And Act according to Kirk Principles,  
More subtile then were Delphick Oracles.  
For let him lye, dissemble, kill and slay,  
Hee's a good Prince that will the Kirk obey.  
This blind obedience teach the Popes of Rome,  
And Popes of Lambeth we have had at home :*

Whose doctrine made our English royall State  
 As odious as the Italian Potentate.  
 But now the *Scots* all falshoods do engrosse,  
 And will defend them with *St. Andrews* Cross.  
 They will protest against all violence,  
 'Gainst sacred kings, yet blast their innocence.  
 Abhor that Civil Power that dares take  
 The life of Kings away, yet way will make  
 For justice stroke both by their Tongue and Pen,  
 And then accuse our State for Murdering men.  
 Did not the Kirk-men Presbyterian *Scots*  
 Thus Crowne and Scepter with the righteous spots  
 Of blood and tyrannie besmeare, and stir our State  
 To doe Heroick Justice, and t'expiate  
 With blood the blood of many thousands spilt  
 By one whom they more infamous with guilt  
 Of horrid murder made, then all those ten  
 Vile persecuting Emperours and monstrous men?  
 But Law and Justice at the last being done  
 On the hated Father, now they love the Son,  
 And now have Crown'd their Convert Proselyte,  
 Whom they adore, if he adore the right,  
 And dictates of the Scottish Hierarchie,  
 With which the Crowne and Scepter must comply,  
 And be subordinate unto, for Kirk must rule,  
 This is a *Tenet* of the Romish Schoole.  
 Then stoop gued King, it was thy Fathers Fate  
 To be so indulgent to that grand Prelate,  
 Whose old impostures now have gul'd, and can  
 Transforme a Scottish *Levite* from a man  
 Into a monster *Sphinx*, whose knotty sense  
 In his darke riddles nones intelligence  
 Could extricate; so Kirk-men's subtle stiles  
 Wrapt in religious Covenants beguiles  
 The Laick Jockies, who at their command  
 Will dare t' invade and spoile their Neighbours Land.  
 Turne Jockie turne (for gold will turne thy heart  
 And make thee to renounce in Christ a part)  
 The Grindstone to make sharp thy Levites Laws  
 Or else t' abate the edge of regall Cause,  
 And priviledge. And Jockie for thy paines  
 Great treasures, pleasures, offices, and gaynes  
 Shall be thy large Reward when *England's* wonne,  
 Till then hang on the hopes which thou hast spunne.  
 Loe here the Chicken of the Eagle lies  
 Like to be made a Scottish Sacrifice.  
 But, wants he King-craft to create a Plot  
 To undermine the Sicophanting *Scot*?  
 No; hee'l a Presbyterian Brother be,  
 And vow to ratifie their Hierarchie,  
 Nay more, hee'l not disdaine in shew to be  
 Subject to their proud Kirk's Supremacie;  
 The Sins of's Fathers house he will bewaile,  
 Mourne and lament under a Scottish Veile.  
 But this religious mock we all shall see,  
 Will soone the downfall of their *Babel* be.

Rouze up true English Hearts and let them see  
 The sad effects of Mask't Hypocrisie,  
 Curbe their prond hearts that they in time may know  
 That God is working of their overthrow.  
 Yet why should valiant Souldiers fight and toyle  
 To get the nothing of a barren soyle?  
 And for a speedy issue to these wars  
 Heaven send them store of fearfull fatall jarres.  
 As in a Glasse, that they (though late) may see  
 What tis attends the STEWARDS family."

Beneath is an address to the "Courteous Reader," which concludes with an "old Prophetie of a Jesuite in *Hen. VII* time, of all the Kings and Queens that should succeed in *England*; thus, *Mars, Puer, Alecto, Virgo, Vulpes, Leo, Nullus*. The English of it is this. *Mars*, the God of war, *Hen. 8. Puer*, a Boy, *Edward*, the 6, *Alecto*, a *Fury*, *Queene Mary*, *Virgo*, a maiden Queen *Elizabeth*, *Vulper*, a Fox, King *James*, *Leo* a Lyon. King *Charles*, *Nullus*, None."

See "A Cat may look upon a King," March 24, 1603, No. 57, 1603; "Beati Pacifici," same date, No. 56, 1603, and "Mars, Puer, Alecto," &c., Jan. 30, 1649, No. 740, 1649.

The address to the "Courteous Reader" refers to Lilly's "Astrological predictions of this present year, 1651." See Hume's "History of England," chap. lx.: "In short, having exalted the altar above the throne, and brought royalty under their feet, the clergy were resolved to trample on it, and vilify it by every instance of contumely which their present influence enabled them to impose upon their unhappy Prince."

This print is copied in Mr. Wright's "History of Caricature and Grotesque," p. 369.

Another copy of this print will be found in Brit. Mus. Library, 669. f. 16/3. It is noteworthy that both these impressions have "Joekie's" cap printed in blue.

8 × 6¼ in.

### 813.

"THE WOEFULL MIRROUR OF MONARCHY." A List of the Princes, Dukes, Earls, Lords, Knights, Generals, Maior Generalls, &c. and Colonells, of the Scots Kings Party slaine and taken Prisoners.

London Printed by Robert Ibbitson, 1652. In MS. "October."

[Sept. 3, 1651]

A BROADSIDE which refers to the defeat of Charles II. at Worcester, and contains an emblematical print which represents Death sitting in the royal robes, with the crown on his head; under his left foot is the globe, in his right hand a sword, and in his left a mirror inscribed "*The Woefull Mirrour of Monarchy*;" on the ground before him stands a winged hour-glass, surmounted by a skull; behind is a sea of skulls; above his left shoulder is written:—

"Whilst on this Figure thou shalt fix thine Eye  
 Learne these two Lessons, Howe to Live, to Dye"

Above the print is a row of small oval woodcut portraits of Royalist generals who were slain or taken prisoners, with their names beneath, viz. "Duke Hamilton: Lieu. Gen. Leshly, E. Derby beheaded. Lieu.-G. Middleton. Maj.-Gen. White. Maj.-G. Montgomery. Maj. G. Roe Oneal. Maj. Gen. Graves. Maj.-Gen. Massey Bishop of Clogher Gen." The last wears a helmet, in reference to his military pro-



edings; he was taken prisoner, being general of Charles' forces in Ireland (see "A Mad Designe," Sept. 3, 1651, No. 814, 1651).

At the side of the print is a proclamation as follows:—

"By his Majesty DEATH the Hieroglyphic.

"WHEREAS the Crown and Scepter of *England, Scotland and Ireland* have so often been taken from me, notwithstanding all my Re-inthronizations, and I have been still laid by, yet now my Victorious Sword hath placed me in Tryumph, where I sit clothed with the Royall Robes, and weare the Crown without disturbance, where Wormes are my Companions, and the Bones of all the dead my subjects.

"If therefore any one of the Generation of CHARLES STUART, or other *English, Irish or Scots* whatsoever, presume to jogle me, or be my Competitor, he shall soon be my Captive; If the first step be in the Throne, the second shall be in the Grave; I have long given warning, but will be at Courtesie no longer; And now I have begun to set so good a footing on this part of the Earthen Globe, that I shall attempt to Conquer all the Emperours, Kings and Monarches in the World.

*Given at the Rout at Worcester,  
the remarkable third day of  
September, 1651, before my  
Regall Picture.*

DEATH."

On the left of the print is a reckoning of the number of the Beast, "666" (Revelation xiii. 18).

Below the proclamation is "A List of the Family from which CHARLES the second King of *Scotland* descended, that sat in the fatal Throne of *Scotland*, and came to untimely ends." This list begins with the name of the "late King *Charles* (his own father), beheaded at Whitehall Gate;" continues with "King *James*, [his Grandfather], poisoned;" Queen *Mary*, beheaded; *James V.*, murdered; "*James* the fourth slain at *Dexfield*;" and so on to "King *Ferethatius* murdered, and King *Fergus* the first drowned at *Carickefergus* in *Ireland*." Further, it is said that *Henry*, Prince of *Wales*, the uncle of *Charles Stuart*, was poisoned.

Then follows a list of nobles and others who were slain, as above.

Size of the print,  $4\frac{1}{4} \times 5\frac{3}{8}$  in. Portraits, all  $12\frac{3}{4} \times 1\frac{5}{8}$  in.

Brit. Mus. Library, 669. f. 16/29.

## 814.

A MAD DESIGNE: or a Description of the King of Scots marching in his Disguise, after the Rout at Worcester, with the Particulers where He was, and what He and his Company did, every day and night after He fled from WORCESTER.

LONDON Printed by Robert Ibbitson. 1651. In MS. "November 6."

[Sept. 3, 1651]

A BROADSIDE comprising a print, with the following description of the same:

"I. *Charles Stuart* sits upon the *Globe*, in a melancholly posture, between hope and fear; hee fixeth his eyes upon *Brittainy and Ireland*, and views not onely *Europe*, but the world in a landskip, and hath both *Pope, Cardinall and the Fryers Pouch*, tyed to his Girdle by imagination.

"II. The *Bishop of Clogher*, General to the Scots King in *Ireland* (see "A List of the Princes," &c., Sept. 3, 1651, No. 813), at *Masse*, with the *Marquese of Ormond* and the *Lord Inchequeen* attending with *Torches* at the *Altar* upon him, and the *Lord Taffe* holding up his train.

"III. The Scots Army, consisting of four parties and Factions. 1. *Papists*, re-

presented by the Cardinall and his troop in the Van, whereof the Marquese of *Huntley* is Generall. 2. Prelatical Malignants, represented by the Bishop and *Callie*, and that fry, the Generall of which was the Duke of *Buckingham*. 3. Presbyterians, represented by the two burning Torches, one of English Fugitives, the other of Scottish brethren, that came for our gueds, the two Generalls of which are Major Generall *Massey*, and the Earle of *Leven*, And 4. Old Cavaliers, represented by the fooles head upon a pole in the Rear, whereof the Earle of *Derby* hath been Generall and the foole upon an Hobby-horse; wherein the Earle of *Cleaveland* hath been his Competitor.

"iv. The two ridiculous Anticks one with a Fiddle, the other with a Torch, set forth the ridiculousnesse of their condition when they marched into *England*, carried up with high thoughts yet altogether in the darke, having onely a fooles bawle to be their light to walke by, mirth of their own whimsies to keep up their spirits, and a sheathed sword to trust in. And a fooles cap was the best peece they had to make them merry with, as appeared by severall intercepted Letters from Duke *Hamilton*, Earle of *Lauderdale*, and others.

"v. Lamenting posture of Ladies, Papists, Children, and Scotch women resemble the rout at *Worcester* on the third of *September* 1651. Bemoaning the sad conditions of themselves and their unhappy Cause, and unfortunate Husbands, Fathers and friends.

"vi. The Scots Kings flight from *Worcester* represented by the Foole on Horseback, riding backward, turning his face every way in feares, ushered by Duke *Hambleton* and the Lord *Wilnot*, the particularers of which perambulation was thus" . . . Here follow the history of the flight from *Worcester*, and "The Substance of the Scots Kings Speech," said to have been given at the Louvre.

"vii. The late Queen of England, his Mother, with the Dukes of *Orleance*, *Guise*, *Beaufort*, and *Thurenne*, with divers Priests, and Nuns, came to visite him at the Louver at *Paris*, where after they had had conference with, and lamented him, they tooke their leave and returned; the Lords to the Court, and his Mother with her Fry to *Chalio*t, where she is erecting a Nunnery."

The description of Charles, as seated upon a globe, is not correct, as he is really placed upon a chariot, the near wheel of which bears half of a map of the world; the back of the other wheel is visible beyond the sitter; Hope and Fear may be represented by two figures, the draperies of which appear by the sides of the wheels; the figures of the "Pope" and "Cardinal," are represented as if painted or embroidered on the dress of Charles, and under the girdle; at this girdle hangs a large pouch.

It appears that a portion of the plate upon which this design was engraved has been removed from the side on our left, where a new border has been cut, leaving some of the older work visible beneath; this removed portion probably contained a figure of the Pope or some other reference to the Papacy. Such seems to have been the case, because the central part of the nearer wheel, circular map, or "globe," is represented as if torn or broken away, and in the space thus revealed is engraved a slipper, marked with crosses on the bands which attach the sole to the cloth of which it is formed, and inscribed "*Roma*." Below this slipper, or the foot to which it belongs, is a view of a city, probably intended for Rome. It may be that here is obscurely represented an idea that upon Rome depended Charles's invasion, or that Rome was the moving power of his policy. The appearance of drapery reaching from the broken part of the wheel to the ground and before the wheel is not yet explained. The representation of drapery and a man's foot as if behind this nearer wheel, and in a manner which suggests that they pertain to a person who is stooping, and, it may be, pushing the chariot from a half-concealed station, strengthens the probability of a reference to Rome as the moving power in question. The "*Fryers Pouch*" is, of course, the begging pouch, such as might suggest the defeated invader's mode of obtaining aid; the figures of the Pope and Cardinal, which are under Charles's girdle, are gesticulating violently, as if in extreme dismay.

In No. II. the Marquis of Thomond, as a greyhound, and Lord Inchiquin, as an ass, hold torches, a reference to the mode in which war was carried on in Ireland by the bands under their command. Lord Taaffe appears as a monkey. In No. III. appear a cardinal, a bishop, monks, with a torch and chalice; and a fool, the Earl of Derby, bestrides a hobby-horse and flourishes a bauble. In No. IV. the "Anticks" are on two monkeys, one of whom, besides the torch which is alluded to in the "Description," has a wooden sword by his side. In No. VI. the Duke of Hamilton and Lord Wilmot are represented as bears who carry torches and caper in front of Charles; the last, a third bear, is mounted on a sorry horse, of which he holds the tail with one hand, and, resting it on his shoulder, has, in his other hand, a long spit, to which are attached several culinary utensils.

The "description" may have been adapted to the already engraved plate.

$8\frac{5}{8} \times 8\frac{5}{8}$  in.

Brit. Mus. Library, 669, f. 16 / 32.

## 815.

THE LAST NEWS FROM FRANCE, Being a true Relation of the escape of the King of Scots from Worcester to London, and from London to France, who was convey'd away by a young Gentleman in womans Apparel: The King of Scots attending on this supposed Gentlewoman in manner of a Serving-man. The Tune is, When the King injoyes, &c.

*London Printed for W. Thackeray, T. Passenger, and W. Whitwood.*

[Sept. 3, 1651]

A BROADSIDE, with three woodcuts. No. 1 represents, in an oval, the half-length figure of a young woman, with her hair hanging in heavy ringlets on her shoulders, and its upper portion turned back from her forehead in the French mode of the middle of the seventeenth century; on her face are patches shaped like a crescent, cross and star. No. 2, in an oval, a youth, with his hair curled on both sides of his face and parted on the top of his head; he wears a tight vest with full sleeves; a broad collar edged with lace falls on his shoulders. This woodcut was intended as a portrait of Charles II., when a child, and often served as such in the tracts and broadsides of this period. No. 3, likewise, was often used before and after the time in question; it represents a gentleman mounted on a horse, which is galloping towards our right, and is richly caparisoned, wearing ostrich plumes behind the saddle, over the rump, and on the head-stall. The rider wears a broad-brimmed flapped hat with a plume; an embroidered long-skirted coat reaches nearly to his ankles; a ruff is round his neck, spurs are on his heels, in his hand is a sword or whip.

Below the woodcuts is the following ballad:

" All you that do desire to know  
 what is become of the King of Scots  
 I unto you will truly show  
 after the fight of Northern Rats,  
 Twas I did convey  
 His Highness away,  
 And from all dangers set him free,  
 In womans attire  
 As reason did require,  
 And the King himself did wait on me.

" He of me a service did crave,  
 and often times to me stood bare,

In womens apparel he was most brave  
 and on his chin he had no hare;  
 Where ever I came  
 My speeches did frame,  
 So well my waiting-man to free,  
 The like was never known  
 I think by any one,  
 For the King, &c.

“ My Waiting-man a Jewel had  
 which I for want of money sold,  
 Because my fortune was so bad,  
 we turn'd our Jewel into gold,  
 A good shift indeed  
 In time of our need,  
 Then glad was I, and glad was he,  
 Our Cause it did advance  
 Untill we came to France,  
 And the King, &c.

“ We walked through Westminster-Hall  
 where Law and Justice doth take place,  
 Our grief were great, our comfort small,  
 we lookt grim death all in the face,  
 I looked round about  
 And made no other doubt  
 But I and my man should taken be,  
 The people little knew  
 As I may tell to you,  
 That the King himself did wait on me.

“ From thence we went to the fatal place  
 where his Father lost his life,  
 And there my man did weep apace  
 and sorrow with him there was rife,  
 I bid him peace  
 Let sorrow cease  
 For fear that we should taken be,  
 The Gallants in White-Hall  
 Did little know at all,  
 That the King himself did wait on me.

“ The King he was my Serving-man  
 and thus the plot we did contrive,  
 I went by the name of Mistris Anne  
 when we took water at Queen-Hive,  
 A Boat there we took  
 And London forsook,  
 And now in France arrived are we,  
 We got away by stealth,  
 And the King is in good health,  
 And he shall no longer wait on me.

“ The King of Denmark's dead they say  
 then Charles is like to Rule the Land,  
 In France he will no longer stay  
 as I do rightly understand,  
 That Land is his due  
 If they be but true

And he with them do well agree :  
 I heard a bird sing  
 If he be once their King,  
 My man will then my Master be.

“ Now heaven grant them better success.  
 with their young King than England had,  
 Free from war and from distress  
 their Fortune may not be so bad,  
 Since the case thus stands  
 Let neighbouring Lands  
 Lay down their Arms, and at quiet be,  
 But as for my part  
 I am glad with all my heart,  
 That my man must now my Master be.

“ And thus I have declar'd to you  
 by what means we escap'd away,  
 Now we bid our cares adieu  
 though the King did lose the day,  
 To him I was true  
 And that he well knew,  
 Tis God that must his comfort be,  
 Else all our Policy  
 Had been but foolery,  
 For the King no longer waits on me.”

1.—2 × 2 $\frac{5}{8}$  in.

2.—2 $\frac{1}{8}$  × 3 in.

3.—2 $\frac{7}{8}$  × 3 in.

Brit. Mus. Library, C. 20. f. “ Roxburghe Ballads,”  
 vol. iii. p. 54.

## 816.

KING CHARLES THE SECOND'S RESTORATION. Tune, Where  
 have you been my lovely Sailor bold. (No. 1.) [Sept. 3, 1651]

A BROADSIDE, with a woodcut representing the Royal Oak, with a bust of Charles. His face as it must have appeared at a much later period of life than that of the battle of Worcester and his hiding in the tree. His visage is inclosed by a huge wig. On the top of his head is a crown; on each of its sides is another crown. Two small trees stand behind the Oak. See “King Charles the Second's Restoration,” No. 2, Sept. 3, 1651, No. 817, 1651.

Below the woodcut is the following ballad, which was published long after the event to which it principally refers.

“ You brave loyal Churchmen,  
 That ever stood by the crown,  
 Have you forgot that noble Prince,  
 Great Charles of high renown,  
 That from his rights was banish'd,  
 By P—ns who,  
 Most cruelly his father kill'd,  
 O cursed damned crew,  
 So let the bells in Steeples ring,  
 and musick sweetly play,  
 That loyal tories mayn't forget,  
 The twenty ninth of May,

" Twelve years was he banish'd,  
 From what was his just due,  
 And fore'd to hide in fields and woods  
 From P——n crew,  
 But God did preserve him,  
 As plainly you do see,  
 The blood hounds did surround the Oak,  
 While he was in the tree,  
 So let the bells in Steeples ring,  
 And musick sweetly play,  
 That loyal tories may not forget,  
 The twenty ninth of May.

" As providence would have it,  
 The hounds did lose their scent,  
 To spill the blood of this brave Prince,  
 It was their whole intent,  
 While that he was in exile,  
 The church they pulled down,  
 The common prayer they burnt sir,  
 And trampled on the crown.  
 So let, &c.

" They plunder'd at their pleasure,  
 On lords estates they siez'd,  
 The bishops they did send away,  
 They did just as they pleas'd :  
 But General Monk at last rose up,  
 With valiant heart so bold,  
 Saying, that he no longer,  
 By them would be controul'd.  
 So let, &c.

" So in great splendour,  
 At last he did bring in,  
 Unto every Tories joy,  
 Great Charles our sovereign ;  
 Then loyal hearts so merry,  
 the royal oak did wear,  
 While balconies with tapestry hung,  
 Nothing but joy was there.  
 So let, &c.

" The conduits they with wine did run,  
 the bonfires did blaze,  
 In every street likewise the skies,  
 did ring with loud huzzas.  
 Saying God bless our Sovereign,  
 and send him long to reign,  
 Hoping the p——n crew,  
 may never rule again.  
 So let, &c.

" Soon as great Charles,  
 Our royal king was crown'd,  
 He built the church up again,  
 the meetings were pull'd down.

No canting then was in the land,  
 the subjects were at peace,  
 The church again did flourish,  
 and joy did then increase.  
 So let, &c.

“ The cursed P——n crew,  
 was then put to the flight,  
 Some did fly by day,  
 and others run by night,  
 In barns and stables they did cant,  
 and every place they could,  
 He made them remember,  
 the spilling royal blood.  
 So let, &c.

“ May God for ever,  
 bless the church and crown,  
 And never let any subject strive,  
 the king for to dethrone,  
 May churchmen ever flourish,  
 and peace increase again,  
 God for ever bless the king,  
 and send him long to reign.  
 So let,” &c.

$3\frac{1}{2} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, C. 20. f. “Roxburghe Ballads,”  
 vol. iii. p. 758.

## 817.

KING CHARLES THE SECOND'S RESTORATION. Tune, The  
 Duke of Ormond. (No. 2.)

*Printed in Stonecutter Street.*

[Sept. 3, 1651]

A BROADSIDE, with the same woodcut as that which was used with the same title;  
 No. 1, Sept. 3, 1651. No. 816, 1651.

Below the woodcut is a ballad, which differs from that which is quoted with the  
 last-named item in this Catalogue. The first verse is as follows:—

“ You Tories round the nation,  
 Of every birth and station,  
 The glorious day is coming on,  
 King Charles's Restoration,  
 Therefore this loyal health,  
 Let every churchman sing,  
 O blessed twenty-ninth of May,  
 That did restore the King,  
 Which did such joy unto a dying nation bring.”

$3\frac{1}{2} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, C. 20. f. “Roxburghe Ballads,”  
 vol. iii. p. 760.

## 818.

OLIVER CROMWELL PREACHING.

[Sept. 3, 1651?]

THIS is a Dutch print, representing the interior of a church, with the Protector in

the pulpit, preaching to a numerous audience; he wears a triple crown, surmounted by a plume of peacock's feathers; at his side, in the pulpit, is a spirit standing as if in the act of adjuring him, and pointing towards the windows of the church, which, being open, show (a) a battle (? that of Worcester, Sept. 3, 1651, after which it was reported that the Protector preached), and (b) a conference, which is held under a pavilion on the sea-shore. On a panel of the pulpit is a design, representing a spirit (that of Charles I.) holding a sword and book, and with a glory round his head, rising from a grave and presenting the book to Cromwell, who is attended by an officer. Over the head of the Protector flies an owl; a large tail, probably intended for that of the preacher, rises behind; close to it hangs a sword. The audience, men, women, and children, listen with great earnestness; a boy picks the pocket of one of the women.

There was originally a letterpress account of the subject attached to this print, with letters of reference; e.g. "D," which appears at our right, where, as in a gallery, appear a second company of persons, one of whom, a woman, is standing up and speaking.

$10\frac{1}{2} \times 7\frac{1}{2}$  in.

## 819.

GENEALOGY OF OLIVER CROMWELL: "The true Emblem of Antichrist: or Schism Display'd. In all its various Colours of Confusions and Dissentions, both in Church and State, Horrid Blasphemies, Antichristian Heresies, Bloody and Unnatural Rebellions, and utter Subversions of all Method, Peace, Order and Prosperity, in a Christian Kingdom." [1651]

A PORTRAIT of Oliver Cromwell in a medallion, which is placed upon a scroll, and from the sides of which issue rondels, inscribed,—1. *Anti-christ*, "*Pontiff of Hell married*"; 2. "*Pride, daughter of Ignorance and begot*." These rondels are united by clasped hands; from them proceeds the genealogy.

On the scroll the inscription is:

*"O. Cromwell, the Chief Head of the  
Fanaticks and their Vices supported by Devils."*

At the sides of the woodcut are two figures of winged devils, surmounting verses descriptive of the genealogy, and others upon "Oliver's Virtues," i.e. "King Charles's destruction design'd by him and his Officers at Windsor;" "The Massacre of Tredagh;" "Cromwell dissolves the Parliament and calls another, his own Creatures;" "The murder of Gerrard and Vowell for pretended treason in seeing K. Charles 2 in his exile."

Gerard and Vowel were, for a plot to assassinate the Lord Protector, executed July 6 and 10, 1654. This woodcut was copied by G. Bickham on copper: see "A Genealogy of Anti-Christ," No. 820, 1651.

$7\frac{3}{8} \times 9\frac{3}{8}$  in.

## 820.

"A GENEALOGIE OF ANTI-CHRIST."

*G. Bickham, sculp.*

[1651]

ON a scroll, "*Oliver Cromwell Triumphant, as Head of ye Fanaticks and their Vices, supported by Devils*." Medallion portrait of Cromwell, whence issue rondels which are inscribed, thus: that on our left bears *Anti-Christ, Pontiff of Hell, Married*, connected by two hands, with that on our right, on which is "*Pride*,



*Daughter of Ignorance, and bigot.*" Thence descends the genealogy supported by four devils, and described in the same fashion as the above. There is another copy, with the artist's name burnished out, and the word "Genealogie" spelt in the modern mode. There is also a pendant to this print, styled "A Genealogy of Christ," and engraved by G. Bickham. This genealogy is cut in wood. Abraham Nelson compared Oliver Cromwell to Anti-Christ in his "Perfect Description of Anti-Christ," and his "False Prophet," 1660, E. 1055/8.

$7\frac{1}{4} \times 9\frac{1}{2}$  in.

## 821.

THE RVLE AND EXERCISES OF HOLY DYING. In which are described The Means and Instruments of preparing our selves, and others respectively, for a blessed Death: and the remedies against the evils and temptations proper to the state of Sicknesse. Together with Prayers and Acts of Vertue to be used by sick and dying persons, or by others standing in their Attendance. To which are added, Rules for the visitation of the Sick, and offices proper for that Ministry. [By Jeremy Taylor.]

London, Printed for R. Royston, and are to be sold at the Angel in Ivy-Lane, MDCLI. In MS. "Septemb. 3." [1651]

"P. L. [ombart] sc." a Londre.

PREFIXED to this book is an engraving, which represents a clergyman (? Jeremy Taylor) showing to a lady (? Lady Carberry) a mirror, in which she is reflected as a skeleton; by her side is a child, who points to the mirror; and behind her stands an old man, lifting up his hands in astonishment.

On the table, which sustains the mirror, is written "*Facies natiuitatis suę, James 5. 23*"; and on a scroll on the ground, "*Vigilate et Orate quia nescitis horam.*"

$5\frac{1}{4} \times 5$  in.

Brit. Mus. Library, E. 1266.

## 822.

FRONTISPIECE TO "THE RVLE AND EXERCISES OF HOLY LIVING, &C. BY JER. TAYLOR, D:D:." [First Edition.]

[By Faithorne?]

[1651]

THE engraved frontispiece to this book, E. 1257/1, represents Jeremy Taylor in clerical vestments, holding a book in his right hand, and standing on a pedestal, upon which is "*Mercurius Christianvs.*" Behind is a landscape, as at night, with the figure of Christ in an aureole in the sky. He is sitting, holding the bannered cross in one hand, and with the other presenting a martyr's crown to the future bishop. In the lower corner, on our right hand, is the mouth of Hell, where the Devil stands holding a candle with his left hand, and offering with his right a bag of gold to Jeremy Taylor. From the seated figure of Christ a ray proceeds to the feet of the author, upon which is written, "*Ad te quacunq; vocat dulcissime Jesu.*" What appears to be a road (?) is in the background, with a margin of flowers on each side, and inscribed "*Who can dwell with the everlasting burnings. Isay. 33. 14.*"

In 1650, Jeremy Taylor, was living, it appears, at the seat of the Earl of Carberry—to whom this volume is dedicated—at Golden Grove, near Llandillo. The Bishop gave the name of this mansion to one of his publications.

$6\frac{2}{3} \times 5\frac{3}{4}$  in.

## 823.

"GODS LOUE MANS VNWORTHINESS. By Jo. Qu:[arles]."

*London Printed for John Stafford.*

[1651]

THIS tract has an engraved allegorical frontispiece, which represents a naked man holding a sword in his right hand, and with his left receiving two crowns, a sceptre, a necklace, and a purse, which fall from the clouds, in the midst of which is the irradiated name of Jehovah. On the ground, in the distance to the right are a cow, an ass, and a rabbit.

The title of the book is contained in an ornamental cartouche in front, below which is a scroll, thus inscribed: "*Lord what is man that thou art mindfull of him and the son of man that thou so regardest him. Ps: 8. v. 4.*"

$2\frac{3}{4} \times 5\frac{1}{8}$  in.

Brit. Mus. Library, 1076, b. 11 / 2.

## 824.

"POPULAR ERROURS. Or the Errours of the people in matter of Physick." First written in Latine by the learned Physitian James Primrose Doctor in Physick. To which is added by the same Authour his verdict concerning the Antimoniall Cuppe. Translated into English by Robert Wittie Doctor in Physick.

*London. Printed by W. Willson for Nicolas Bourne, at the South-Entrance of the Royall Exchange. 1651. T. Cross sculpsit.*

[1651]

THE frontispiece to this book (E. 1127 / 1) is an engraving, which represents an angel leading a physician to the bedside of a sick man, and saying to him, "*Infirmum Corpus Medico Committe fidei*"; he at the same time thrusts aside a woman who has come to see the patient.

\* The following "Explication of the Frontispiece," faces the print: see the volume, E. 1227 / 1.

Loe here a woman comes in charitie  
To see the sicke, and brings her remedie.  
You've got some grievous cold, alas! (quoth she)  
It lies sore in your bones, no part is free.  
His pulse is weake, his vrine's colour'd high,  
His nose is sharpe, his nostrills wide, he'll die.  
They talk of Rubarb, Sene, and Agaricke,  
Of Cassia, Tamarinds, and many a trickie,  
Tush, give the Doctors leave to talk, I've brought  
A pepper posset, nothing can be bought,  
Like this i'th' Pothecaries shoppe; alone  
It cures the Fever, Strangury, and Stone;  
If not, there's danger, yet before all faile,  
He have a Cawdle for you, or Mace-ale:  
And He prepare my Antimoniall Cuppe  
To cure your Maladie, one little suppe  
Will doe more good, and is of more desert  
Than all Hippocrates, or Galens Art.  
But loe an Angell gently puts her backe,  
Lest such erroneous course the sicke doe wracke,  
Leads the Physitian, and guides his hand,  
Approves his art, and what he does must stand.  
Tis Art that God allowes, by him 'tis blest  
To cure diseases, leave them all the rest."

$3\frac{1}{4} \times 5\frac{3}{8}$  in.

## 825.

LILLYES LAMENTATIONS, OR, ENGLANDS FEIGNED PROPHET DISCOVERED: Being a brief Narration of the severall proceedings of our Famous Country-man Mr. William Lilly the Star-gazer. Containing Several passages since the beginning of these Times of Reformation; Together with many other Tricks of Art, and Magical Quillits, used by our aforesaid supposed Prophet.

*London, Printed for R. Eeles. In MS. "Nou. 12." [March 29, 1652]*

ON the title-page of this tract is the same woodcut as that which was used for "Strange Predictions," &c., March 29, 1652, No. 828, 1652; and "Lillies Banquet," March 29, 1652, No. 827, 1652.

The text of the tract refers to the false prediction of Lilly, the astrologer, that an eclipse of terrific significance and dreadful effect would take place: see the tract called "Black Munday, or March 29, 1652," E. 650/5, which predicted this event, that "beginning 48 minutes after 8 o'clock in the forenoon, and ending 17 minutes after 11, in which time the Sun will be almost totally darkened (as at the Passion of our Saviour) and the Stars appear in the Firmament in the day-time. Also an Astrological conjecture of the terrible effects that will follow thereupon, according to the judgment of the best Astrologers. It threatens the fall of some famous Kings or Princes and men in Authority, Malice, Hatred, Uncharitableness, cruell Wars and Bloodshed House burnings, great Robberies, Thefts, Plunderings and Pillaging, Rapes, Depopulation, violent and unexpected Deaths, Famine, Plague," &c. Fortunately for the world, Lilly erred in his calculations, no eclipse appeared, and great numbers of persons who, trusting him, had taken special precautions against the risks of the threatened evil day, escaped unharmed, as did those who, being of the Cavalier party and opposed to the Parliamentary soothsayer, derided his pretensions, and, on this ignominious failure, reviled him heartily.

See for this subject, "The Late Eclipse unclasp'd," March 29, 1652; No. 826, 1652; "Strange Predictions," &c. March 29, 1652, No. 828, 1652; "Lillies Banquet," March 29, 1652, No. 827, 1652; "A Short Discourse of the Eclipse of the Sun," 1651, E. 1351/3; "The Shepherd's Prognostication," E. 1351/1; "Confidence Dismounted," March 29, 1652, No. 831, 1652; "Philastrogos Knavery Epitomised," 1652, E. 659/16; and the reference given with "The Late Eclipse unclasp'd."

The text of this tract satirizes the failure of Lilly and refers to "Black Munday" and other matters as predicted by the astrologer, *e.g.*, a soothsaying blunder of his in respect to finding a grazier's cows, &c. Also refers to Booker, to Lilly as living near the Maypole in the Strand, the decorations of the new Exchange, Lilly's conduct before the Committee, "which makes many wise men believe that his Familiar (now he is in hold) is departed from him, as from all other Witches."

$3\frac{7}{8} \times 3\frac{5}{8}$  in.

Brit. Mus. Library, E. 681/9.

## 826.

THE LATE ECLIPSE UNCLASPED: OR THE MISTAKEN STAR-GAZERS UNMASKED. Wherein is manifested seven severall Reasons whereby these Astrologers have deceived the People. By a learned Divine neere London.

*Printed in the year, that many did feare,  
that Doomes-day it was nigh:*

*But now we do see, what Star-gazers be,  
for they have fore-told a Lye.*—1652. In MS. "April 12."

[March 29, 1652]

On the title-page of this tract are two medallions of men's heads crowned with laurels, facing each other; between them is, "*O! Brother Star-gazer, what shall we doe?*" These are intended for portraits of Lilly and Culpepper, the astrologers.

For the eclipse in question, see "Catastrophe Magnatum," &c., by Nich. Culpepper, 1652, E. 658/10; "Mercurius Phreneticus," E. 658/15; "The Bugbear Black-Monday," &c., 669, f. 16/46, and "Luttrell Collection," vol. ii. C. 20, f. p. 22; "Black Munday, 1651," E. 650/5. The last was probably by Lilly the astrologer, as declared in the second. The eclipse therein foretold did not take place, and the present tract satirizes its predictors. See "Lillyes Lamentations," March 29, 1652, No. 825, 1652.

Each medallion,  $1\frac{1}{4}$  in. diameter.

Brit. Mus. Library, E. 659/20.

## 827.

LILLIES BANQUET: OR, THE STAR-GAZERS FEAST, With the manner and Order how every Dish is to be placed upon his great Table at Christmas for all Sects and sorts of persons, both Presbyterians, Independants, Anabaptists, Quakers, Shakers, Seekers, and Tearers.

*London, Printed for R. Eels.* In MS. "Decemb. 20th, 1653."

[March 29, 1652]

A BROADSIDE containing the same woodcut as that used in "Strange Predictions," &c., and "Lillyes Lamentations," both March 29, 1652, Nos. 828 and 825, 1652. For the subject, see "Lillyes Lamentations," No. 825, 1652, and "The Astrologers Bugg-beare," &c. (No. 1.), same date, No. 829, 1652.

Below are eleven verses, commencing:

"All you that have not had a cold,  
mark well what I shall say,  
I shall invite you for to dine  
With me on Christmas Day.  
Each Dish shall be in order,  
erected on the board,  
The Chear which you shall surely have  
might entertain a Lord."

The verses further describe the feast as for those who may be represented by the signs of the zodiac, *i. e.* classed according to their temperaments, with references to

"Old gor-bellied *Marriot*,  
is now deceast and gone,"

and "Fine Turnball Ladies" (see "A Total Rout," &c., 669, f. 17/56, verse 6, line 1) &c.

"Old gor-bellied *Marriot*," otherwise styled "The Great Eater of Graye's Inne," and "Mr. *Marriot* the Cormorant," was a lawyer of Gray's Inn who prided himself on his voracity and power of digesting enormous quantities of food. See his portrait in Caulfield's "Remarkable Persons;" also "The Great Eater of Grayes Inne," 1652, E. 667/8; "Here to your view's presented the Great Eater," March 29, 1652, No. 833, 1652; and "*Marriot*," March 29, 1652, No. 832.

1652; "Portrait of Marriott," same date, No. 834, 1652; and "A Letter to Mr. Marriot," Aug. 16, 1652, No. 843, 1652.

$3\frac{3}{4} \times 3\frac{1}{2}$  in.

Brit. Mus. Library, 669, f. 17/69.

## 828.

### STRANGE PREDICTIONS : OR

A Prophecy foretelling what Alteration shall be,  
In the year One thousand six hundred fifty three.

The Tune is, Packingtons Pound.

London, Printed for R. Eeles. In MS. "Novemb. 3, 1652." [March 29, 1652]

A BROADSIDE containing a woodcut, which represents an owl dressed as a doctor, standing on a chair, and writing in an astrological book which lies on a desk; on the wall behind are a dial and a shelf of books.

The prophecy consists of ten verses, commencing :

"Will, Lilly being taken as Prisoner of late,  
Most strange alterations doth Prognosticate,  
How things shall be carried in Fifty and three,  
And how they shall happen in every degree :  
So you need not doubt this Year will bring out,  
All things in an excellent manner about ;  
*One thousand Six hundred fifty and three,*  
*Will produce what we hoped this long time to see.*

The Land shall be freed from all kind of Taxations,  
And men in their minds shall be eased of vexations ;  
Sorrow and care shall torment us no more,  
Some men shall grow rich, whilst others grow poore ;  
You need not to fear, you shall see the next year,  
All things in an excellent shape to appear.

*One thousand, Six hundred," &c.*

The opening of these verses is a satire upon Lilly the almanack maker and prophet, author of "Merlinus Anglicanus," said to be the original of "Sidrophel" in "Hudibras." The verses continue to express hopes for the future in England. Lilly is said to have been pensioned by the Commonwealth, by way of bribing him to make the prognostications in his famous almanacks favourable to the government. See "The Late Storie of Mr. William Lilly," &c. 1648, E. 425/3; "Mercurius Elencticus, No. 11," E. 426/12; "Bugbear Black-Monday," &c., 669, f. 16/46. Upon the prophecies he uttered these hopes are ironically expressed.

The same cut is used for the tract styled "Lillies Lamentations," March 29, 1652, No. 825, 1652, and for "Lillies Banquet : or, the Star-gazers Feast, With the manner and Order how every Dish is to be placed upon his great Table at Christmas, for all Sects and sorts of persons, both Presbyterians, Independants, Anabaptists, Quakers, Shakers, Seekers, and Tearers." March 29, 1652, No. 827, 1652.

See "Against William Li-lie (alias) Lillie, that most Audacious, Atheisticall Rayling Rabsheca, that Impious Witch or Wizzard, and most Abhominable Sorcerer, or Star-Gazer of London," 669, f. 16/42. By John Vickers, 1652. In this furious satire upon Lilly, the writer, who is described as Schoolmaster of Christ's Hospital, speaks of the astrologer as equally false with Popes Clement and Innocent, and

“ — That devish Doctor *Lamb*,  
Favorite to the Duke of *Buckingham*,”

*i. e.* the empiric who was accused of poisoning James I., and was killed by a mob, June 13, 1628,<sup>1</sup> and further compares him to—

“ This our filthie *Li-lies* elder Brother  
For wicked Witcherie, just such another ;  
Thus Sr *John Lamb* a persecutor base  
Of God's deare Saints ; and, little *Laudes* lesse Grace  
Of Canterbury ; and his chirping Wren  
Had all fine names,” &c.

This was the other Dr. Lamb, often associated with Dr. Duck in the satires of Land's time, see No. 185 and 201, 1641.

$3\frac{7}{8} \times 3\frac{1}{2}$  in.

Brit. Mus. Library, 669, f. 167<sup>v</sup>73.

## 829.

THE ASTROLOGERS BUGG-BEARE: Being a briefe Discription of many Pitthy Passages, which were brought to passe upon that day which the Astrologers painted out for Black-Munday ; Whereby wee may all see and know that God's power is beyond mans expectation. Mark well and take notice, it is worth your observation. Written by L. P. (Lawrence Price ?) (No. 1.)

*London Printed for Sicnarf Seloc (Francis Coles), in the Yeare of the downfall of darke Astrology, and are to be sold in Countrey and City, by honest harmelesse people, that love England and its Friends. In MS. "Apr. 9, 1652."*

[March 29, 1652]

On the title-page of this tract is a woodcut, representing a bear seated in an arm-chair, wearing spectacles and writing in a book which lies on a table before him ; near the book is a horoscope ; in the upper part of the design a dial, and the sun eclipsed ;<sup>2</sup> in the lower left-hand corner is a church.

The text is satirical upon the false prediction by Lilly and Culpepper of a terrible eclipse, &c., on Black Monday, as it was called, March 29, 1652 (see "Lillyes Lamentations," same date, No. 825, 1652). It gives accounts of the terror of many who believed the prediction: how some hung themselves, others would not open their shops at the time, and some "lay abed til 2. of the clock in the after noone fasting, because they durst not rise out of their beds to eat their dinners," and others "tooke Medicines, Pils and Antidotes, which was administered unto them by a supposed out landish doctor, which he had set bills for in severall places, calling his Medicines, an Antidote against the tirrible Eclipses of the Sun, so he got money and they went away as wise as wood cockes."

On the last page is another woodcut, see "The Astrologers Bugg-bear," &c., March 29, 1652, No. 830, 1652, No. 2.

See "Lillyes Lamentations," &c., "The Late Eclipse unclasped," "Strange

<sup>1</sup> See "A Briefe Description of the Notorious Life of Dr. Lambe," 1628, 1077. e. 26.

<sup>2</sup> This representation of the sun eclipsed refers not only to the anticipated event in question, but, ironically, to the woodcut on the title-page of Nicholas Culpepper's "Catastrophe Magnatum," 1652, E. 658/10.

Predictions," "Lillies Banquet," all March 29, 1652, Nos. 825, 826, 828, and 827, 1652; also "A Short Discourse of the Eclipse of the Sun on Monday, the 29th of March, 1652, 10h. 1m. before noon," by W. Ramesey, E. 1351/3.

$3 \times 2\frac{1}{2}$  in.

Brit. Mus. Library, E. 1351/2.

## 830.

## THE ASTROLOGERS BUGG-BEARE, &amp;c. No. 2.

[March 29, 1652]

By way of tail-piece to the tract which is described as No. 1, with this title, is a woodcut, representing Lilly, the astrologer, seated at a table, holding a sphere in his left hand, and another instrument in his right hand. On the table lies an astrological manuscript, with a sign on either side of it. This cut was used as No. 2 in "The Countryman's Kalendar," 1692: see that title with this date, in this Catalogue, also "The Infallible Astrologer," &c., 1700.

$3 \times 2\frac{1}{4}$  in.

Brit. Mus. Library, E. 1351/2.

## 831.

## CONFIDENCE DISMOUNTED; Or The Astronomers Knavery Anatomized. By William Brommerton A Well-wisher to the Commonweale.

London Printed for to undecieve the People. April 5, 1652. [March 29, 1652]

ON the title-page of this tract is a woodcut, representing an astronomer, seated looking, to our right, through what appears to be a telescope with three barrels, at three luminaries: in reference to the eclipse of the sun which was falsely foretold to take place March 29, 1652. See "Lillyes Lamentations," March 29, 1652, No. 825, 1652; "The Late Eclipse unclasped," same date, No. 826, 1652; "Strange Predictions," same date, No. 828, 1652; "Lillies Banquet," same date, No. 827, 1652, and "The Astrologers Bugg-beare," same date, No. 829, 1652.

$5\frac{1}{4} \times 3$  in.

Brit. Mus. Library, E. 659/4.

## 832.

## MARRIOTT.

[March 29, 1652]

"See Malliot on his high sol'd shoes  
Raisd from the ground a foot,  
The Rouge had al or lands deuour'd  
Had his law been like his gut."

THIS print represents Marriott standing before a butcher's stall, purchasing a quarter of a sheep; he holds the head and entrails of another sheep. Marriott was a lawyer of Gray's Inn, hence the allusion to his "law." See "Lillies Banquet," &c., March 29, 1652, No. 827, 1652, and the references which are there given; also "Here to your view's presented the great Eater," &c., same date, No. 833, 1652; "Portrait of Marriott, the great Eater," same date, No. 834, 1652, and "A Letter to Mr. Marriot," "Aug. 16," 1652, No. 843, 1652.

$2 \times 2\frac{3}{8}$  in.

## 833.

“ HERE TO YOUR VIEW’S PRESENTED THE GREAT EATER,

Marriot the Lawyer, Grayes-Innes Cormorant;  
Who for his Gutt is become a meer Cheater:  
Those that will feed him, Councell shall not want.”

[*March 29, 1652*]

A woodcut, which represents Marriott in wooden shoes, walking towards our right, laden with the heads and entrails of sheep, and followed by two boys, who jeer at him. Marriott wears very thick wooden shoes. See “Lillies Banquet,” &c., *March 29, 1652, No. 827, 1652*, and the references which are there given; also, “Marriott,” same date, *No. 832, 1652*; “Portrait of Marriott, the great Eater,” same date, *No. 834, 1652*, and “A Letter to Mr. Marriot,” *Aug. 16, 1652, No. 843, 1652*.

$4\frac{3}{4} \times 5\frac{1}{8}$  in.

## 834.

PORTRAIT OF MARRIOTT, THE GREAT EATER.

*London, Printed for George Horton, 1652. In M. S. “June 29.”*

[*March 29, 1652*]

THIS is a satirical portrait of Marriott, used as a frontispiece to “The English Mountebank,” *1652, E. 668/20*. See “Lillies Banquet,” &c., *March 29, 1652, No. 827, 1652*, and the references which are there given; also, “Marriott,” same date, *No. 832, 1652*; “Here to your view’s presented the great Eater,” same date, *No. 833, 1652*, and “A Letter to Mr. Marriott,” *Aug. 16, 1652, No. 843, 1652*.

This woodcut represents a man, with very thick, apparently wooden soled shoes, as in “Here to your view’s presented the great Eater,” walking to our left, and as if from a gateway, which was probably intended for that of Gray’s Inn in Holborn, holding a large loaf in his left hand, and on his right arm three heads and a mass of the entrails of sheep. “Behold the Wonder of his Age,” proceeds from Marriott’s mouth.

Below the woodcut are these lines:—

“If thou observ’st these Rules, and tak’st my Physick,  
’Twill keep thee from the P—x, Plague, Cough, or Tysick,  
Consumptions, Dropsies, nay, the truth to tell ye,  
From all griefes either i’tl’ head, back, or belly.”

The text of this tract gives a satirical account of the conduct and propensities of this person.

$4\frac{1}{8} \times 4\frac{1}{8}$  in.

Brit. Mus. Library, E. 668/20.

## 835.

THE RANTERS MONSTER: Being a True Relation of one Mary Adams living at Tillingham in Essex, who named her self the Virgin Mary, blasphemously affirming, That she was conceived with child by the Holy Ghost, &c.

*London, Printed for George Horton, 1652. In MS. “March 30th.”*

[*“March 30,” 1652*]

ON the title-page of this tract is the same woodcut as that which was used for



"Declarations of a strange and Wonderful Monster," &c., "March 3," 1646, No. 646, 1646.

The text professes to give an account of the monster in question.

$4\frac{3}{8} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, E. 658/6.

### 836.

A FIGHT AT DUNIN IN SCOTLAND, between the Scots women, and the Presbyterian Kirkmen: And The pittifull Defeat the Women gave the Synod-men, &c.

*Edenburgh, Anno Dom. MDCLII.* In MS. "June 22." [June 12, 1652]

By way of tail-piece to this tract is the same woodcut as that which was used for Frontispiece to "A Glasse for the Times," &c. (2), "July 29," 1648, No. 716, 1648.

$3\frac{1}{4} \times 4\frac{5}{8}$  in.

Brit. Mus. Library, E. 668/9.

### 837.

DR. DORISLAW'S GHOST, PRESENTED BY T(IME) TO UNMASK THE VIZARDS OF THE HOLLANDERS; AND DISCOVER THE LIONS PAW, IN THE FACE OF THE SUN, IN THIS JUNCTURE OF TIME: Or A List of xxvii Barbarous and bloody Cruelties and Murthers, Massacres and base Treacheries, of the Hollanders against England and Englishmen: With the particulars of the Noble Usages of England to them in their necessities, which might have taught them better Manners; and would have engaged some savage Nations to have given a better return from bare Principles of Nature.

*London, printed by R. I. for T. Hinde, and N. Brooke, and are to be sold at their Shops at the black Bull and Angel in Corn-hill neare the Royall Exchange, 1652.* [June 29, 1652]

BENEATH this inscription is the engraving to which it refers, with the indicating letters, as given below, to each part of the design.

Time, represented with the ordinary emblems, an aged man with wings, a scythe and an hour-glass, is presenting Truth, a naked young female, to the Dutch Ambassador, as described below. The accessories of this design and its subordinate subjects are on the ground, at the feet of the figures, and in the distance of the landscape; there is one exception, the design H, which is placed in the sky, like a separate picture. At the feet of Truth is an open grave with a coffin lying across it. A. A half-naked man is nailed, in the manner of St. Andrew's crucifixion, to the jambs and lintel of a door, having lighted candles at his feet, and further tortured by a man who burns his side; another man pours water upon his head, so as nearly to tifle him by means of the clothes that cover his face.<sup>1</sup> In front of this a kneeling

<sup>1</sup> See "A True Relation," &c., June 29, 1652, No. 839, 1652.

man is about to be decapitated.<sup>1</sup> B. A council held in a pavilion.<sup>2</sup> C. A "Hyena." D. "Crocodylus." E. An open-seated chair, beneath which cracked eggs are laid, F. A "Fox," with bags of gold concealed beneath his belly. I. Is the Dutch ambassador, a portrait of "Monsieur Paw," in a furred cloak and broad-brimmed hat, holding G, "Camelion," upon his left wrist, while he has L, the sun, with a lion's paw upon it, in his right hand; from his left wrist depend three masks, K, with differing expressions. H. Is a small representation of soldiers entering a house, and refers to the murder of Dr. Dorislaus. M. A fleet of ships; the inscription "52" refers to the fight between Van Tromp and Blake in the Downs, concerning the lowering of the pennants of the former to the latter, May 19th, 1652.<sup>2</sup> N. The allegorical figure of Time is presenting to the Dutch ambassador, O, the Ghost of Dorislaus (murdered at the Hague, May 3, 1649) in the guise of Truth; that is, as a beautiful and young female, naked, except the head and shoulders, from which Time is removing a veil. The face of Truth is fresh and gentle in expression; her lips are sealed with a heart. She holds the Sun in her right hand, by means of the light of which the scene is displayed or "set forth;" in the left hand of the figure is a palm branch, the emblem of martyrdom.

Above the figure of Time is written "*Time Omnia edo Veritatem edo I Consume all things and sett foort the Truth.*" Above the figure of Truth is written, "*Truth Premor Sed non Perco I am pressed but not perished.*" At her feet appear the grave and the coffin, from which it is supposed Time has evoked her. In the clouds above is the Eye of Providence, proceeding with a ray from the irradiated name of God; the ray points to the figure of Truth, and is inscribed, "*Stultus non occultus, Foole thou art unfolded.*"

Under the print is the following reference table, and attached to it is a long printed account of the subjects to which the design refers, comprising a remonstrance with the Dutch, and complaints of their conduct. This is rich in curious matter. At its foot is a MS. note, in an old hand, thus: "This paper came forth printed on Wednesday, June 30, 1652, when the Dutch Ambassadors, who were sent hither to treat about the differences between both nations, were reported to be ready to depart without concluding any peace or restoring their ships by us taken." For an explanation of the last part of this note, see "A List of the Ships taken by the Fleet of the Commonwealth of England, since the late engagement of the Admirall Trump, near Dover (contrary to the Law of Nature and custom of Nations) at the same time that three of their Embassadors were here treating of Peace, with the Parliaments answer to the Paper of the Lord Paw, wherein he desired them to propound what they thought reasonable and just to compose the present differences between them and the States Generall of the United Provinces." 669. f. 16/72.

The reference table:—

"A. The murders, massacres, and cruelties of the Dutch upon the English at Amboyna. [See Stubbe's "Further Justification of the present War," 1673. April 30, 1653. No. 860, 1653.]

"B. The Hollanders wretched consultations and actings against the English in the Indies.

"C. The Dutch after help sent from England, seek to devour the English.

"D. The Dutch, while they seemed to bemoane the English, sent supplies to their enemies, which was in part cause of the loss at Rochell.

"E. The Egges laid to hatch by the Dutch, in their matching the Palsgrave with King James his Daughter.

"F. The craftinesse of the Dutch to get away the English Gold.

<sup>1</sup> See "A True Relation," &c., June 29, 1652, No. 839, 1652.

<sup>2</sup> This was adapted from a similar illustration in Samuel Ward's print of "The Destruction of the Spanish Armada," &c., 1588, No. 41, 1588.

"G. The dissembling of the Dutch in their transactions in the English warres between the King and Parliament.

"H. The baseness of the Dutch in suffering the English Ambassador to be so highly affronted and openly assaulted.

"I. The Dutch Ambassador.

"K. The Dutch Vizards of the three treaties with the English in 1613, 1615, and 1619.

"L. The Dutch designs in the present Treaty, represented by the Lions Paw in the face of the Sun.

"M. The treacherous assault of Van Tromp upon the English Ships.

"N. Time discovering the Dutch designs.

"O. Dr. Dorislaw's Ghost representing Truth brought forth of the Grave by Time to set forth this Scene."

There is another impression of this print, 669. f. 16 / 55.

The principal in the murdering of Dr. Dorislaus was one Whitford, who having committed great cruelties upon the Vaudois, died miserably at Geneva, after making confession of his many crimes (see Burnet's "History of his own Times," book iv.) How this tragedy was treated by the Royalist party, will be seen on referring to the contemporary ballad, "A Salt Teare; or, The Weeping Onion at the Lamentable Funerall of Dr: Dorislaus," printed in the year 1649. 669, f. 14 / 43. See "Epicadion in Dorislaüm," 669. f. 14 / 49, and "The Tyranny of the Dutch against the English," 1660, 1434a.

$15\frac{3}{4} \times 11\frac{1}{4}$  in.

### 838.

DE GEEST VAN D<sup>R</sup> DOORESLAER WORDT DOOR DE TIDT VER TOONT.

*Tot Amsterdam, naer de Origenele Copye, tot London gedruckt, 1652.*

[June 29, 1652]

A COPY, by a Dutch artist of "Dr. Dorislaw's Ghost," &c., same date, No. 837, 1652, not exact in transcription from, and very inferior in execution to it.

The reference table, and a translation of the appendix into Dutch, accompany this copy.

$11\frac{3}{4} \times 8\frac{1}{2}$  in.

### 839.

A TRUE RELATION OF THE UNJUST, CRUEL, AND BARBAROUS PROCEEDINGS AGAINST THE ENGLISH AT AMBOYNA IN THE EAST-INDIES, BY THE NETHERLANDISH GOVERNOUR & COUNCIL THERE. Also the Copie of a Pamphlet of the Dutch in Defence of the Action. With Remarks upon the whole matter.

*London, Printed by Will. Bentley, for Will. Hope, at the Anchor under S. Bartholomew Church near the Royal Exchange, Anno Domini 1651. In MS. "Nouemb. 27."*

[June 29, 1652]

THE frontispiece to this tract is an engraving, which represents the tortures inflicted upon the English (see "Dr. Dorislaw's Ghost," &c., June 29, 1652, No. 837, 1652, where part of this print is repeated.

On this subject, see "A Further Justification of the present War," by Stubbe, 1673; April 30, 1653, No. 860, 1653; also the last plate in that work, facing p. 154.

$2\frac{3}{8} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, E. 1311 / 1.

## 840.

## A MEMENTO FOR HOLLAND, &amp;c.

*London, Printed by James Moron. In MS. "July 2, 1653." [June 29, 1652]*

PREFIXED to this tract is a woodcut copy from the print which was used as a frontispiece to "A True Relation of the Unjust, Cruel, and Barbarous Proceedings against the English at Amboyna," June 29, 1652, No. 839, 1652. See "Dr. Dorislaw's Ghost," &c., same date, No. 837, 1652.

$2\frac{5}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, E. 1475/1.

## 841.

EXPERIENCES AND TEARS. The Experiences bee of 1. Good, 2. Evill. The Tears are of 1. Joy, 2. Grief. Brought out from among the Tombes where they lay Buried. Published in this Paper-Vision for the Good of them that must (of necessity) Travaile unto those Parts. And Commended 1. To the Commonwealth of England, 2. To the Reader. In a most plaine and easie Allegory. By W. B. a late Student there.

*London, Printed for M. S. (? Michael Sparke) & R. I. and are to bee sold at the Exchange, and at the shops in Westminster-Hall, 1652. In MS. "July 1," [July 1, 1652]*

THE frontispiece to this tract is a woodcut, representing, above, "Lion" and "beare" fighting over three crowns. Above the lion's head is the English in-arched crown; above that of the bear, the shields of the Commonwealth and Ireland. Below the animals is "Vincat Veritas." Below these is, on our left, a serpent twining round a stump, which is driven in the ground, and saying, "Your Seruant: Sir, his, I am a subtile Lawyer"; in the corner on this side is a fox in a hole, saying, "I am a fox, Say, nothing, Deer Cossen Serpent." On our right hand three serpents rise from the grass of the field and say, "Wee three bee Solicitors, his, his, his."

Below is—

"The Emblem Explained.

"a. Parliamēt, b. King, c. the cunning ones of this age, d. Corrupt Counsellors, Lawyers, &c. e. corrupt Solicitors, &c. f. the Foxen family of rich cunning ones, &c. g. more than four of them, h. Offighting and killing."

$4\frac{1}{4} \times 4\frac{3}{4}$  in.

"The (a) Bear and (b) Lion fight, Great Prey is got, Three Crownes at strife. The (c) Fox hath for his lot Much of the Gold. The (d) Serpent and the (e) Snake Do Wind and Twist, and Rich their (f) Master make. Snakes lurk, Fox hides; to shift, both have Compleatness: Each hath his (g) Terms, & (h) times, great is their Greatnes."

Brit. Mus. Library, E. 669/2.

## 842.

NO-BODY HIS COMPLAINT, A DIALOGUE BETWEEN MASTER NO BODY, AND DOCTOUR SOME-BODY. A delightfull Discourse. By George Baron.

*London, Printed by B. Alsop, dwelling near the Upper-Pomp in Grubstreet, 1652. In MS. "Aug. 3." [Aug. 3, 1652]*

On the title-page of this tract is a woodcut representing two men, that on our

right, "*Nobody*," holds a pistol in his left hand, and raises his right hand as in the act of speaking to the other man, "*Some Body*," who seems to be apologizing to the former. Above is—

"*No-Body*. Why dos't thou father all thy Lies  
On mee? heaping Indignities  
On one that never injur'd thee?

"*Some-Body*. My Words and Acts hurt No-body.

"*No-Body*. Som body hath belied me much,  
No-Body sure hath cause to grutch."

3 × 2 $\frac{3}{8}$  in.

Brit. Mus. Library, E. 1351 / 5.

### 843.

A LETTER TO MR. MARRIOT FROM A FRIEND OF HIS : Wherein His Name is redeemed from that Detraction *G. F. Gent* hath indeavoured to fasten upon him, by a scandalous and Defamatory Libell, Intitvled The Great Eater of Grayes Inne, or, The Life of Mr. Marriot the Cormorant, &c.

London, Printed for the Friends of Mr. Marriot, 1652. In MS. "*August 16.*"  
[ "*Aug. 16,*" 1652 ]

By way of frontispiece to this tract is a woodcut, which represents "*G. F. gent*," kneeling behind and saluting Mr. Marriot, who holds a whip in his hand, and says "*Doo As you Would be Don Vunto.*"

For "*The Great Eater*," &c., see E. 667/8. For Marriot, see "*Lillies Banquet*," March 29, 1652, No. 827, 1652. "Here to your view's presented the great Eater, &c., March 29, 1652, No. 833, 1652; "*Marriott*," March 29, 1652, No. 832, 1652; and "*Portrait of Marriott*," March 29, 1652, No. 834, 1652.

Beneath the woodcut is—

"Oh I confesse my fault, forgive therefore  
Good Mr. Marriot, Ile doe no more!  
I have dear bought Repentance, 'tis so scarce,  
And seale it with my lips thus on your ar—  
If once again I wrong you, I turne Foole,  
Then make my mouth for ever your close stoole."

3 $\frac{1}{8}$  × 3 $\frac{3}{8}$  in.

Brit. Mus. Library, E. 674/1.

### 844.

THE CURIOUS GAME OF BACKGAMMON, ON THE APT OCCASION OF THE WAR BETWEEN ENGLAND AND HOLLAND BEGUN 22 AUG. 1652. "t Wonderlik Verkeer-Spel," By gelegtheydt gepast op d'Engelsche en Nederlandsche Oorlogh; Begonnen op den van Augusti, en het Jaar 1652."

[*Aug. 22, 1652*]

A DUTCH broadside with a print, representing men playing at backgammon. Near the figures are, in Dutch, the words they are supposed to speak. A chamber wherein

are (A) Cromwell, seated, wearing a collar of death's heads and crossed bones; he has had for "*the first throw, six cinque,*" as recorded on his sash, and he declares, "*'t gaet wel,*" "It goes well," as marked on his hat; Holland (B) standing opposite, dissatisfied, replies, "*'t kan verkeeren,*" "It may change." The (C), pieces in (N), the board, show that Cromwell's game is in a favourable state. Spain (D), standing with folded arms, says, "*ick Rest,*" "I rest." France (E), seated at the table, says, "*ick herrest,*" "I cannot play again." Denmark (F) announces "*ick herschut,*" "I take part again." Scotland (G) says, "*'t is niet verlooren,*" "It is not lost;" and Ireland (H), "*hou 'tmet Hollandt,*" "I am for Holland," intimating their dislike of Cromwell. Portugal (I) cries, "*ick schut,*" "I give up playing." (M) Jesters dancing and pretending to fight, ridicule the war.

On the wall hang maps of Holland and England and Ireland upside down. Cromwell, by prohibiting the importation of goods into England in any but English vessels, and by his naval superiority, seriously injured Holland, which, however, resisted manfully, and sometimes almost successfully, with good hope for a favourable change. Spain, having been worsted in long struggles with the Netherlands, was glad to see them otherwise engaged, and to be left in peace. France, under the policy of Mazarin, succumbed to Cromwell, and thereby remained at peace. Denmark, having had little to do with the quarrels of England and Holland, was prevailed upon to make a treaty with the Dutch, and intercept twenty-two ships laden with ammunition for England. Scotland and Ireland, discontented with Cromwell, were ready to take part with Holland, and hoped the game was not lost. Portugal, established as a kingdom, was unwilling to engage in war, and endeavoured to succeed in its projects by treaties. Fairfax is introduced into the picture as Cromwell's favourite bloodhound, "*the bloodhound Fairfax.*"

Below is the text, in Dutch verse. There is also a proof of this print before the introduction of the lettering to the figures and on the maps.

$11\frac{1}{2} \times 9\frac{3}{4}$  in.

## 845.

## BARNABIES SUMMONS : or, Paie your Groat in the Morning.

In MS. "*Septemb. 1652.*"

[ "*Sept.* 1652 ]

A BROADSIDE with a woodcut at the top, representing a fox standing on the left holding the head of a man who vomits and saying, "*Gently, good Cozen;*" another fox is standing in a tub in the middle, surrounded by geese, and saying "*Execute your Warrant;*" a third fox stands on the right playing on a musical instrument, and says, "*Beware your Geese.*" Three geese dance to music.

Below this is an address "To all Malaga Men, called Vintners," &c., and "The Warrant;" having reference to drunkards.

$9 \times 3\frac{3}{4}$  in.

Brit. Mus. Library, 669. f. 16/66.

## 846.

A JUNIPER LECTURE. With the description of all sorts of women, good and bad. From the modest, to the maddest, from the most civill, to the Scold Rampant, their praise and dispraise compendiously related. The third Impression, with many new Additions. Also the Authors advice how to tame a Shrew, or vex her.

London; Printed for William Ley, and are to be sold at his shop in Pauls Churchyard, neer Pauls Chaine, 1652. In MS. "*Nou. 9.*" [ *Nov. 9,* 1652 ]

THE frontispiece to this tract is a woodcut, which represents a woman in her night-

dress, with a staff (?) in her hand, attacking her husband, who is lying in bed, and saying, "*Rise you drunken Slave.*"

$2\frac{3}{8} \times 3\frac{7}{8}$  in.

Brit. Mus. Library, E. 1402/1.

## 847.

"Y<sup>E</sup> SAMPSON, SALVADORE, Y<sup>E</sup> ST. GEORGE. [Dec. 2, 1652]

A PRINT representing three ships under Dutch colours, with their names above. Below, are these lines:—

"These Silver-ships brought treasure to our shore  
Two hundred seventie thousand pounds and more;  
Color'd by Flemish and by Spanish Claimes;  
The Fraud's discover'd, Violet spoiles y<sup>e</sup> games  
By seasonable Protest, when Great Ones did decree,  
To th' nations Dammage, to haue set them free.  
Reward is due: O lett it not bee said  
The Worke is don; But Workman never paid.

: *Tho. Violet.*"

These ships were Dutch, and laden with treasure and merchandise; when captured and brought to London, the owners, in order to prevent condemnation, produced false Flemish and Spanish papers, and the vessels were claimed by the Spanish ambassador as Spanish property. This plea was about to be admitted, and the vessels to be discharged, when Violet protested, and proved that they were the property of Dutchmen. They were consequently condemned as prizes.

Violet was a silversmith and maker of silver wire, and had been much engaged in contraband practices, so that he was well able to detect those of others; he says of himself, "An old deer stealer is the best keeper of a Parke." He had, for some cause or causes, suffered imprisonment for four years, and his property to a considerable amount was seized and confiscated. He petitioned to have this restored on the ground of his services in detecting the attempts of shipowners, and in pointing out other sources of national wealth. The proceedings against these ships were carried on in December 1652.

For Violet, see "A Loyall Song of the Royal Feast," &c., 1647, in 669. f. 11/82; and a series of papers by, and referring to him in E. 1070, especially E. 1070/4, which gives Violet's history of the proceedings with regard to these ships.

$4\frac{1}{2} \times 4\frac{1}{4}$  in.

## 848.

THE VINDICATION OF CHRISTMAS. Or His Twelve Yeares Observations upon the Times, concerning the lamentable Game called Sweepstake; acted by General Plunder, and Major General Tax; With his Exhortation to the people; a description of that oppressing Ringworm called Excize; and the manner how our high and mighty Christmas-Ale that formerly would knock down Hercules, & trip up the heels of a Giant, strook into a deep Consumption with a blow from Westminster.

Imprinted at London for G. Horton, 1653. In MS. "Dec: 22, 1652."

[Dec. 25, 1652]

ON the title-page of this tract is a woodcut, representing Christmas standing in a long

dress and hat, wearing a beard, and saying " *O Sir I bring good cheere.*" A soldier standing on our left says, "*Keep out, you come not here,*" and lays one hand upon his sword. On our right, a countryman, bearing a basket slung over his shoulder by a stick, says, "*Old Christmas welcome; Do not fear.*"

The text refers to the proposed suppression of public holidays and ancient festivities.

$4\frac{1}{4} \times 3\frac{3}{4}$  in.

Brit. Mus. Library, E. 684/1.

## 849.

IMPOTENT AMBITION SHIOWN TO THE LIFE IN THE PRESENT GOVERNMENT OF OBDURATE ENGLAND. " *Krachteloose Staat-sucht : Leevendig vertoont in de tegenwoordige regeringe van't verherde Engelland.*" [1652]

A DUTCH broadside with a print, representing, with the following reference numbers and inscriptions in Dutch, (B) "Cromwell" seated in state, trampling on (E) "*A broken treaty*"; while (A) "*Master Peters* (Hugh Peters), *once a preacher and now a Colonel in London,*" is blowing into his ear with a pair of bellows, which are decorated with three crowns, that is, advising him to assume the crown of the three kingdoms. Before him stand "*Blake,*" "*Fairfax,*" and Members of "*Parliament.*" The "*Levellers*" are presenting a petition; (G) some supplicating women kneel before him, and poor widows and orphans are approaching. In the distance is seen the side of a canal, (F) craft, and the "*pressing*" of seamen. The crown and sceptre are under the paws of a dog, who seems to be guarding them from the attack of another dog. A picture (T) against the wall represents Martin Van Tromp physicking and bleeding Cromwell.

The inscription beneath, in Dutch verse, is to this effect—

Blake, by his battle with Van Tromp, who would not salute the English flag, broke the Treaty of Peace (E), and by pressing seamen (F), drove their wives (G), widows, and orphans to kneel before Cromwell for relief. The Levellers are presenting a petition or remonstrance.

$11\frac{1}{8} \times 9\frac{1}{2}$  in.

## 850.

THE LION AND DOG FIGHT. " *Leeuw en Honden Geveght.*" [1652]

A DUTCH broadside, representing, with reference numbers, the following incidents:—The Lion of the United Provinces is slumbering upon a cushion, having the seven heraldic arrows under his paws; Spain (A) endeavours to soothe him by playing upon the violoncello. (B) England (Cromwell) tickles his ear. Two English mastiffs are ready to attack the Lion, but a Dutch sailor (E), with hot pincers, seizes one of them by the tail and endeavours to drag them away.

Spain, having suffered much in her contests with the United Provinces, was willing by any means to soothe her enemy into inactivity. Cromwell, it would seem, was willing to let Holland rest while preparing to attack her; this the Dutch navy was ready to prevent.

In a picture above are represented two contests: the Dutch Lion (C and D) has been roused and has severely punished the dogs; out of the window appears a naval fight (F).



Beneath is a dialogue, in Dutch, to this effect :—

“(A.) The Fiddler has played and coaxed the Lion so long that he has slumbered under the sweet music; but although his eyes are shut he is still on his guard. His claw grasps the arrows, and if the Englishman dares to touch one of them, he will awake provoked, and roaring, strike dead both dogs with his paws. Though you seem to be master of the game, yet you know this Lion from others: if any one approaches too near, he may find himself in his claws. It has happened before that he has conquered his master.”

“(B) *The English Countryman.*

“I must tickle him in the ear, perhaps he may listen to us. The people are anxiously waiting to see my dogs in full force; they are trained to the fight and will conquer the Lion. They are trained to this game and are not afraid of a lion. If they are not strong I shall bring a good many more of them.”

“*The Fiddler Speaks.*

“I have long tried to bring this Lion to rest; before this battle begins I'll play my fiddle louder, if the game turns I gain time and get my money.”

“*The Fight Begins.*

“*Kam, Tom,* assist me now the biting has begun. The Lion strikes so frightfully the dogs know not what to do. Lectoe<sup>1</sup> lies under his feet, 'tis time for you to assist me.”

“*Cromwell Speaks.*

“The dog is under, come quickly and separate the animals with your stick. If the Dog remain under the Lion will suck up all his blood. He is courageous and was never afraid of dogs.”

“*The Dutch Sailor.*

“While the Dog barks so furiously I am preparing my tongs. The tails of the dogs are too long; with one pinch I cut off half their tails, and they are scarcely aware of it. They are so much enraged against the Lion that a pinch does not interrupt them. The Lion is still on his guard, looks out and is ready for the fight. He who illtreats his neighbour deserves to be punished.”

This print was probably published about the close of 1652, when the war had commenced, and some success had been obtained by the Dutch. The sea-fight in the corner probably refers to the engagement of Nov. 29 in that year, when two English ships were burnt.

$10\frac{7}{8} \times 8\frac{5}{8}$  in.

## 851.

THE LION AND DOG FIGHT. “Der Löw vnd die Hinde streitten.” [1652]

THIS is a German copy from the Dutch broadside with the same name, as described under the same title and date, No. 850, 1652. It appears to have been published in Hamburgh.

$10\frac{3}{4} \times 8\frac{5}{8}$  in.

<sup>1</sup> One of the dogs.

## 852.

FRONTISPIECE TO "THE DISSEMBLING SCOT SET FORTH IN HIS COVLOVRS, Or a Vindication of Lieu. Col. John Lilburn and Others. From those Aspersions cast upon them by David Brown in his idle pamphlet directed to the Supream Authority of England the Parliament assembled, and presented to curry favor with them when Lilburn was fined in 7000 li, and sentenced to be banished out of England, Scotland and Ireland, &c. Written by Samvel Chidley.

And Printed to satisfy all his Friends, 1652. In MS. "Feb. 1st." [1652]

THE frontispiece to this tract is a print, representing the "Scot" standing between "Time" and "A good Commonwealths Man." The first wears a bonnet inscribed "Emulation," and coloured bluish green, also a jacket, the body of which is marked as "Dissimulatio" and "Rapine"; its arms as "Rebellion"; his breeches are "Fornication" and "Whordomes"; his boots "Invasion" and "Intrusion." His right hand, "Idoltry," holds the banner, "Persecution," which bears St. Andrew's Cross, with a field stencilled blue. In his left hand, "Theft," he holds a vessel; his sword, "Crueltie," is suspended by the baldric, "Discord" and "Murther"; a bag marked "Pluuder" is under his left arm. Time is removing the cloak, "Religion," from his shoulders. The "Good Commonwealths Man" has his right forefinger to his lips, and in his left hand holds a paper, inscribed "To the Hon<sup>ble</sup> house of Comons, the high court of Parliament."

Below are the following verses:—

"Religion is made a Covering  
For every wicked and Rebelions thing,  
Errors are hid heer on the right and left  
Rebellion, Idoltry, and Theft,  
Plunders, and Rapins, Whordoms, Fornications,  
Dissimulations, Flateries, and Invasions,  
By Time, this Cloake is worn frō of their Back  
So their's discover'd many a Knavish Knack."

$4\frac{5}{8} \times 4\frac{3}{4}$  in.

Brit. Mus. Library, E. 652/13.

## 853.

## A SKULL.

W. Hollar fecit, 1652.

[1652]

A HUMAN skull, seen nearly in profile, turned to our left, and resting on two crossed human thigh bones. It lies on the ground among grass and herbage.

Below is the following:

"Criminis ut pœnam Mortem, Mors sustulit una,  
Sic te Immortalem MORTIS Imago facit."

See Parthey's "Wen. Hollar," No. 1775.

$2\frac{1}{8} \times 1\frac{3}{8}$  in.

## 854.

## "THE GREAT BUTTER BOX."

*London. Printed in the Year 1653. And are to bee sold at St. Michiels Church door in Corn-hill. In MS. "8th January, 1653." ["Jan. 8," 1653]*

A LARGE butter-box, in which, amongst many heads, are conspicuous those of "Van Trump" and "De Witte"; close to it a horse with a human face (that of Van Tromp) and fin-like wings.

This print is part of a broadside, entitled, "The Dutch-mens Pedigree, or a Relation, Shewing how they were first Bred, and Descended from a Horse-T—d, which was enclosed in a Butter Box. Together with a most exact Description of that great, huge, large, horrible, terrible, hideous, fearful, filthy, ugly, monstrous, mishapen, prodigious, preposterous Horse that s—t the same T—d; who had two Faces on one head, the one somewhat resembling the face of a man, the other the face of a Horse, the rest of his body was like the body of a Horse, saving that on his shoulders he had two great Fish finns, like the finns of Whales, but far more large: He lived sometime on land, but most in water; his Dyet was Fish, Roots, Herbs, &c. A very dreadful Accident befel him, the fear whereof set him into such a fit of s—g, that he died thereof: His body was immediately carried with multitudes of Divils into Hell, where it remains to this day.

"Also how the *Germans* following the directions of a Conjurer, made a very great Box, and smeared the in-side with Butter, and how it was filled with the dung which the said monstrous horse s—t; Out of which within nine days space sprung forth men, women and children; the Off-spring whereof are yet alive to this day, and now commonly known by the name of DUTCHMEN; as this following relation will plainly manifest." This "relation" enlarges upon the last paragraph, and is not worth transcribing.

The United Provinces were referred to thus by Sir J. Birkenhead, in "Two Centuries of St. Paul's Churchyard," p. 57: "Whether our State did not fall short de Witt, when they went to Loggerheads with the United Boter-boxes?" 8122a. See likewise, "The Memorable Battle fought at Killyrankie," July 27, 1689.

$9\frac{1}{4} \times 6\frac{1}{4}$  in.

Brit. Mus. Library, 669. f. 16/81.

## 855.

THE LADY PECUNIA'S JOURNEY UNTO HELL, with her speech to Pluto, Maintaining that she sends more Soules to Hell than all his Fiends: With Pluto's answer and applause.

*Printed for John Clarke, at the signe of the Flowre-de-luce, neare the Hospitall Gate in Smithfield, 1654. In MS. "January 30, 1653."*

["Jan. 30," 1653]

A BROADSIDE containing two woodcuts: that on the left represents Lady Pecunia on the back of a peacock, riding towards Hell, which is represented as a dragon's mouth, in which stands the Devil in the midst of flames. Above is written:—

"I, Lady Pecunia, Mistress of the Mint,  
Am riding unto hell all in a Print."

The cut on the right represents a dance of Satyrs, and is called "The Fiends dance for joy Pecunia's banisht."

Beneath are three columns of English verses, describing the evils produced by the aid of "Lady Pecunia." There is an address "To Lady Pecunia," in "The Melancholy Cavalier": see that title, "June 2," 1654, No. 878, 1654.

Lady Pecunia,— $4\frac{1}{8} \times 3$  in.

Brit. Mus. Library, 669. f. 1775.

The fiends,— $3\frac{3}{8} \times 1\frac{7}{8}$  in.

## 856.

## THE PARLIAMENT ROUTED; OR, HERE'S A HOUSE TO BE LET.

I hope that England after many Jarres,  
Shall be at Peace, and give no way to Warres:  
O Lord protect the Generall, that He  
May be the Agent of our Unitie.

To the Tune of Lucina, or, Merrily and Chcerily.  
With "The second part, to the same tune."

In MS. "3<sup>d</sup>, 3<sup>rd</sup> June, 1653."

[April 20, 1653]

A BROADSIDE referring to the dissolution of the Long Parliament, and containing two woodcuts: that on the left, which is printed upside down, represents a clergyman preaching in the pulpit, with the congregation sitting round. That on the right represents a Parliamentary soldier on horseback, riding towards our left.

Below are twelve verses, commencing:

"Cheare up kind Country men, be not dismayd,  
true newes I can tell ye concerning the Nation,  
Hot Spirits are quenched, the Tempest is layd  
(and now we may hope for a good Reformation)  
The Parliament bold, and the Councell of State  
(Doe wish them beyond Sea, or else at Virginie)  
For now all their Orders are quite out of date  
twelve Parliament men shall be sold for a peny.  
Full twelve years and more these Rooks they have sat  
to gull and to cozen all true-hearted People,  
Our Gold and our Silver has made them so fat  
that they lookt more big and mighty than Pauls Steeple:  
The freedom of Subiect they much did pretend,  
but since they bore sway we never had any,  
For every Member promoted self end  
twelve Parliament men are now sold for a peny, &c."

These verses are signed "S. S."

The inverted print— $3 \times 2\frac{1}{2}$  in. Brit. Mus. Library, 669. f. 17 / 12.

Head of the second part— $4 \times 3\frac{1}{2}$  in.

## 857.

OLIVER THE PROTECTOR AS HERCULES. "Op't vernietegen van't genaemde Engels Parlement door Olivier Cromwell hun Generael." On the dissolution of the so-called English Parliament by Oliver Cromwell, their General.

[April 20, 1653]

A DUTCH broadside with a print. Below the title these lines appear—

"Hier dwingt men 't Parlament die Koning Karels hooft,  
Heeft van het Hemels licht en Sonne schijn berooft."

Cromwell ("G. O. Cromwel"), wearing a lion's skin, as Hercules, with the mace instead of a club, is breaking a cask filled with money; at his feet lie a musket, a sword, and a shield with the arms of the Commonwealth. "D. Doreslas geest," "the ghost of Dorislaus" (murdered May 3, 1649) encourages him, and holds a lighted candle to enable him to continue his work. Opposite to him are "Hen: Scobell Cleric," "L. St. Ions," and "M. Lenthon," holding up their hands in remonstrance. The mallet falls from the hands of Lenthall, and various coopers' tools are scattered on the floor. Through the door is seen Cromwell dissolving the Parliament, while the Speaker is forcibly pulled from his chair; above the windows is "Het Parlement Huys." In front appears the goose (?) with the lantern and peacock's tail, as in "Oliver the Protector dissolving the Long Parliament," April 20, 1653, No. 858, 1653.

Below is a dialogue, in Dutch verse.

For a similar design to this see "Richard Cromwell as a Cooper," April 22, 1659, No. 921, 1659.

$7\frac{7}{8} \times 5\frac{5}{8}$  in.

## 858.

### OLIVER THE PROTECTOR DISSOLVING THE LONG PARLIAMENT.

[April 20, 1653]

THIS print represents the Protector ("G. O. Cromwel"), attended by Lambert ("C. Lam"), Cooper ("C. Cuper"), and Strickland, as having entered at the bar of the House of Commons and saying, "Be gone jyou rogues you have Sate long enough." He motions to the members to depart; four of them are obeying his orders. General Worsley is directing the clerks to remove the books; Harrison, attended by soldiers, is pulling the speaker from his chair; while Cromwell is again represented, standing near the chair, having seized the mace, and, in the act of driving out a goose (?) with a peacock's tail, which carries a lantern and a broom. A youth with two dogs, one a poodle, is enforcing the orders of Cromwell. The poodle is evidently a caricature of the British lion. The other dog bites the cloak of one of the departing M.P.'s. Those members who sit on the benches of the house rise to leave; they protest against expulsion. Before the departing members to whom Cromwell's mandate is directed walks an owl, having spectacles on his head, and, by means of a collar on his neck, bearing a lighted candle. At its feet is, "This is an Oule" (probably intended to satirize the committee men of the time). On the wall to the right is written, "This Hovse is to Lett." On the opposite wall is the same in Dutch.

Beneath is a Dutch history of the transaction, which is given in letter-press.

$12\frac{1}{2} \times 9\frac{1}{4}$  in.

## 859.

### OLIVER THE PROTECTOR DISSOLVING THE LONG PARLIAMENT.

[April 20, 1653]

THIS is a copy from the print described under the same title and date, No. 858, 1653. It differs from the original in being inferior to it, and does not contain the speech of the Protector, the goose, and the inscriptions on the walls. It has, at foot, the names of the persons represented, with letters of reference to the print; thus, "A General Obrister Cromwel, B. Maior Lambert, C. Capitem Cuyper, D. Coron, Striclandt, E. Worstley, F. Herison, G. Orator im Parlament" (i. e. the Speaker).

$11 \times 8\frac{7}{8}$  in.

## 860.

THE FRONTISPIECE to "A Further Iustification of the Present War against the United Netherlands. Illustrated with several Sculptures." By Henry Stubbe.

*Printed for Henry Hills, and John Starkey, and are to be sold at the Sign of the Miter near Temple-Burr, in Fleetstreet. MDCLXXIII. W. Sherwin, fc.*  
[c. April 30, 1653]

This print is thus referred to in p. 81 (*bis*) of the text of the book to which it is prefixed, with reference to the treaty of peace between the Commonwealth of England and the United Provinces of the Low Countries: (c.) "Apr. 30, 1653. Whilst these things were thus transacting at the *Hague*, Col. *Doleman*, and those that transacted for the Province of *Holland*, together with *Hugh Peters*, did make very *submiss applications* to the Members of the *Council of State*, and *Parliament*, confessing *That they were not able to contest with the puissance of England*; offering to acknowledge the *English for Sovereigns of the British Seas*, to express this in each *Captains instructions* and declare it by an *Act of State*, and withal to purchase their *Amity* with a sum of 300 000 l."

The print represents "*Sec. Thurloe*" standing at the entrance of a building, with "*Hugh Peters*," who says, "*S<sup>o</sup> Thes Gentlemen have a Petition for you to deliuer to the Council of State*;" *Thurloe* lifts his broad-brimmed hat from his head, while he takes from the four bare-headed ambassadors of the Provinces a paper, on which is written, "*The Humble Petition of the States Generall of the United Provinces*." The names of the Hollanders are placed by their sides: "*Paulus vander Parre*," "*William Nieuport*," "*Hieronymus van Beverningh*," and "*Allard Peter Jongstal*." The signature, "*W. Sherwin, fc.*" is at the bottom of the print.

See "A Further Iustification," &c. 1673, No. 1044, 1673, and "Divictis Anglis," &c. 1672, No. 1036, 1672.

5 × 6½ in.

Brit. Mus. Library, 290, c. 36/2, and 1103, f. 12/10.

## 861.

THE ANABAPTIST WASHT AND WASHT, AND SHRUNK IN THE WASHING: Or, a Scholasticall Discussion of the much-agitated Controversie concerning Infant-Baptism; Occasioned by a Publike Disputation, Before a great Assembly of Ministers, and other Persons of worth, in the Church of Newport-Pagnell, Betwixt Mr. Gibbs Minister there, and the Author, Rich. Carpenter, Independent.<sup>1</sup> Wherin also, the Author occasionally, declares his Judgement concerning the Papists; And afterwards, concerning Episcopacy.

*London, Printed by William Hunt. In MS. "May 23, 1653."*

[*"May 23," 1653*]

THE frontispiece to this volume represents five half-length figures of men. Of

<sup>1</sup> See "Portrait of Richard Carpenter," 1641, No. 241, 1641, and, same title, 1657, No. 906, 1657.

the two at the top, that on our left is a Jesuit, with a lion's head open-mouthed facing him, and above are the words, "*Obrugiens Ore Leonino Vulpinus Jesuita.*" That on our right is a Presbyterian, with a dragon's tongue, inscribed above, "*Presbyter Serpentino Spiculo purus putus obgañiens.*" The head of a dragon or serpent approaches him. In the centre is the half-length portrait of a man, with two bookshelves, on the upper of which is lodged a human skull. Beneath is, "*Non te deseram, neq, derelinquam: Heb. 13, 5.*" And "*Et nunc Exaltauit Caput meum super Inimicos meos: Psal. 26, 6.*" The lower pair of figures are, on our left, a man (Anabaptist) breathing fire from his mouth, with the inscription above, "*Sulphureis ab Ignibus obmurmurans faculentus Anabaptista.*" Behind him is a lion's head. On our right is a man vomiting, with, opposite to him, a dragon's head, doing the same, and the inscription above, "*Per Vomitum Scurra faculentus obstrepens.*"

Facing the print is "The Author's Admonition to the Reader, concerning the Picture," which concludes with "The End of the fifth *Objection* in the *Advertisement*, reflects more Light upon this Plate."

$3\frac{1}{8} \times 5\frac{1}{4}$  in.

Brit. Mus. Library, E. 1484/1.

## 862.

FRONTISPIECE TO "ANTHROPOMETAMORPHOSIS: MAN TRANSFORM'D: or the Artificiall Changing Historically presented, In the mad and cruell Gallantry, foolish Bravery, ridiculous Beauty, filthy Fineness, and loathsome Loveliness of most Nations, fashioning and altering their Bodies from the mould intended by Natvre; With Figures of those Transfigurations. To which artificiall and affected Deformations are added, all the Native and Nationall Monstrosities that have appeared to disfigure the Humane Fabrick. With a Vindication of the Regular Beauty and Honesty of Nature. And an Appendix of the Pedigree of the English Gallant. Scripsit J. B. (Bulwer) Cognomento Chirosophus, M.D."

London, Printed by William Hutt, Anno Dom. 1653. In MS. "June 14."  
T. Cross sculpsit. [June 14, 1653]

THE frontispiece of this book, which faces a portrait, engraved by Faithorne, of the author (Bulwer), comprises a representation of Nature, with many breasts, like the Diana of Ephesus, seated upon a throne, which is formed of the back of two sejant monsters, crowned, holding an orb of sovereignty (without the cross) in her left hand and a sceptre in her right hand: her feet rest on celestial and terrestrial globes. Behind Nature rise, over the back of her seat, emblems of the sun and moon; on her right and left sit Adam and Eve, naked. These are under a pavilion, on the front of which is the title of the book "*Anthropometamorphosis.*" Above, two hands appear, of which the right holds a sceptre with a crown upon it; near these is "*Per Leges Naturæ.*" The left hand holds a paper sealed with the sun, and inscribed, "*Magna Charta Naturæ.*" The hands issue from a cloud, from which a ray likewise proceeds, and is inscribed, "*Non novi illos nec sunt opera manuum nearum.*" On our left an angel approaches, saying, "*Deus fecit hominem rectum*"; on our right a devil goes away, saying, "*Ha ha, he ad imaginem.*" Below the angel are an ape, leopard, dog and ass, the last saying, "*Ecce homo quasi unus ex nobis;*" below the devil are, "*Testes jurati,*" several men in foreign costumes adapted to

their climates. Below the animals, an open book bears "*De usu partium*"; below the men, "*De Abusu partium*." Before the last, as if approaching the throne of Nature, appears a man in a lawyer's costume (? the author), bearing a paper inscribed "*Defatio abusu partium*." Behind him a bearded personage says, "*Quid de abusu partium*." To the opposite side of the throne approach "*Juratores*," whose foreman presents "*Billa vera*." Before a bar which is placed in front of the pavilion appear many persons who have more or less deformed their shapes by artificial means: one wears a mask, another a crown of feathers, the skull of a third has been pressed backwards; a woman wears patches cut like the moon and stars, and a farthingale; one man has painted his skin with flowers and birds, the next shows a striped skin; after this stands a woman in the then correct costume and a "salvage man," an Indian with suns and moons painted on his skin, others who have deformed their ears, mouths and noses.

The text of this book contains a great number of very curious illustrations of manners, costumes, and artificial deformities of various nations. The portrait of Bulwer was copied by T. Berry, 1820.

See "The Loathsomenesse of Long Haire, &c. With an Appendix against Painting, Spots, Naked Breasts," &c. By Thomas Hall, 1654.

5½ × 6½ in.

Brit. Mus. Library, E. 700/1.

### 863.

LIBERTY OUTRAGED BY CROMWELL'S AVERSION TO THE  
DUTCH PEACE. "Degehoonde Vryheyt, door Cromwels  
af-keer vande Nederlandsche Vrede." [July, 1653]

A Dutch broadside. Above the text is an emblematical engraving, representing the rejection of the offer of Peace to the Protector and the English Parliament. An allegorical figure of Holland holds forth an olive branch. Cromwell addresses the Parliament; an evil spirit whispers in his ear. Tyranny and other emblematical figures appear near the representatives of the Parliament. Above the last flies a dragon grasping a crown, on which serpents twine, and as if about to place it on Cromwell's head. The headsman, who clutches the head of Charles I. and an axe, is entangled and borne aloft by the tail of the dragon. The Dutch Admiral stands on our left, with the chained lion of Holland. (See "A Declaration or Manifest of the High and Mighty Lords the States Generall," &c. Amsterdam, 1652, E. 674/22). In the background is a picture of a naval engagement, over which is written:—

"*Zee Slach vanden Commandeur de Ruyter en den Ridder Ascve*," i. e., "Sea-fight between the Commander de Ruyter and Sir George Ayscough;" this took place near Plymouth, Aug. 16, 1652. See "Great and Bloody Fight at Sea," 1652, E. 674/7; "The last great and terrible Sea-Fight," &c., E. 674/13, and "Mercurius Politicus," p. 1827, E. 674/17.

There is another impression of this plate, in which part of this representation of the sea-fight has given place to an inscription, "*Englesen Admirael in brandt*;" i. e. "The English Admiral is burnt;" and, instead of the above inscription, the following: "*Zee Slach vanden Commandeur Ian van Gale, tegens 8, Engelse schepen, waer van een in brandt is en een met 40. stucke bij ons verouert*." This combat took place in the Mediterranean, March 14, 1651. As the news of this victory would not reach Holland until after that which announced the combat near Plymouth, it is probable that the plate was altered to describe a certain instead of a doubtful triumph. Jan van Galen, the Dutch Admiral, was killed in the combat



in question. Admiral Bodley commanded the English ships. The Dutch struck a fine medal to commemorate this event.

See "Proclamation of the Peace, April 15, 1654," No. 877, 1654.

$11\frac{5}{8} \times 9$  in.

## 864.

"PARADOXES BY J. DE LA SALLE."

*London, Printed for Francis Eaglesfield, at the Marygold in Paul's Church-yard, 1653. In MS. "Sept. 29."* ["Sept. 29," 1653]

THIS tract has an engraved frontispiece, which represents two naked boys in a landscape, standing on their hands, so that their feet meet in the air; between is written "*Paradoxes by I. de la Salle.*"

$2\frac{3}{8} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, E. 1550/2.

## 865.

TYRANNUS CROMWELL BETWEEN PERFDIA AND CRUDELITAS.

H.

[Dec. 16, 1653]

AN illustration to "The Syracusan Tyrant: or the Life of Agathocles. With some Reflexions on the practices of our Modern Usurpers," 1661 (10,605 aaa).

Between the "Contents" and the beginning of the text of this book is a print representing Cromwell, "TYRANNVS" standing between "*Perfdia*," who holds a dagger partially concealed beneath his robe, and "*Crudelitas*," who is naked and holds a torch; by these Cromwell is crowned with a wreath of serpents. Behind are churches in ruins, towns in flames, and a desolated country. There is an impression in the illustrated copy of Whitelock's "Historical Memorials," vol. ii. No. 139.

The text is dedicated to Thomas, Earl of Southampton, by the author, "R. P." (Richard Perrinchief). The date of Oliver's accession to the Protectorate is here used for this print.

$6\frac{1}{8} \times 5\frac{1}{8}$  in.

## 866.

OLIVIER CROMWEL. "Proteckteur Geeweast." [Dec. 16, 1653]

THIS print is a caricature of the Protector; a half-length figure turned slightly to our right, the eyes to the front; the left hand placed, with its fingers apart, before the breast. He wears a broad-brimmed hat, with a feather; through the brim rise a pair of stag's horns; a raven is perched on his hat, also an owl in spectacles: a horned cap is on his right shoulder. A pipe is in the mouth of the Protector, and a pair of spectacles on his nose. At the left side of the face is engraved, "*Sieje Kud wel Cromwel.*"

This was originally an ordinary portrait of Oliver Cromwell; by adding the pipe, inscription, and other details, it has been made satirical.

Oval,  $3\frac{3}{4} \times 5$  in.

867.

## VNDERSTANDING.

[1653]

A HALF-LENGTH figure of a young woman, seated, holding a sun in her left hand. In the upper right-hand corner is written "*The foure faculties of the Minde.*" In the margin below are these lines:—

"I once was Ægle ey'ed full of all light,  
Am owle eyd now as dim as darke as night  
As through a glasse or Cloud I all thinges vew,  
Shall on day see them in there proper hue."

This print faces page 2 of a tract, entitled "A Work for none but Angels & Men," &c., 1653.

The text, which is in verse, illustrates the author's idea of the subject.

4¾ × 6¼ in.

Brit. Mus. Library, E. 708 / 6.

868.

## MEMORIE.

[1653]

A MAN wearing a cloak and large hat, sitting at a table, near a window, writing.

In the margin below are these lines:—

"A coñion Inne all coñiers to reteyne,  
A Sine where good ruñe out & had remayne,  
A Burrow with a thousand vermin hydes,  
A Den where nothinge that is good abides."

This print faces page 10 of a tract, entitled "A Work for none but Angels & Men," &c., 1653.

4¾ × 6¼ in.

Brit. Mus. Library, E. 708 / 6.

869.

## [FEELING.]

[1653]

A LADY sitting by a table, resting her head on her right hand, and holding on the left a parrot, which is in the act of biting her. A snail crawls up the wall behind.

In the margin below are these lines:

"When Hearing, Seeing, Tasting, Smelling's past:  
Feeling (as long as life remaines) doth last.  
Mayde reach my Lute, I am not well indeede:  
O pittie-mee, my Bird hath made mee bleede."

This print faces page 18 of a tract entitled, "A Work for none but Angels & Men," &c. 1653.

5½ × 6½ in.

Brit. Mus. Library, E. 708 / 6.

870.

## WILL.

[1653]

A YOUNG lady sitting on a balustrade, holding the moon with both hands.

In the margin below are these lines:—

“Free to all ill, till freed to none but ill,  
Now this I will anon the same I will,  
Appetite ere while, ere while Reason may,  
Nearer good but when Gods Spirit beares y<sup>e</sup> sway.”

This print faces page 32 of a tract, entitled “A Work for none but Angels & Men,” &c., 1653.

$4\frac{3}{4} \times 6\frac{1}{8}$  in.

Brit. Mus. Library, E. 708/6.

## 871.

FANCIE.

[1653]

AN artist sitting before an easel, and painting a heart, on which are figures of the devil, a lady, and an orb of sovereignty.

In the margin below are these lines:—

“Ape-like I all things imitate,  
Dreame-like I them vary-straite.  
New proiects fashions I inuent,  
All Shapes to head & harte present.”

This print faces page 40 of a tract, entitled “A Work for none but Angels & men,” &c., 1653.

$4\frac{5}{8} \times 6\frac{1}{8}$  in.

Brit. Mus. Library, E. 708/6.

## 872.

[SMELL ?]

[1653]

A YOUNG lady sitting in a balcony, holding up flowers in her left hand, and carrying a basket of flowers on her right arm; a bloodhound stands at her knee, looking up into her face.

In the margin below are these lines:—

“There are a Crew of fellowes I suppose,  
That angle for their Victualls with their nose  
As quick as Beagles in the smelling sence.  
To smell a feast in Paules 2 miles from thence.”

This print faces page 52 of a tract, entitled “A Work for none but Angels & Men,” &c., 1653.

$5\frac{1}{8} \times 6\frac{5}{8}$  in.

Brit. Mus. Library, E. 708/6.

## 873.

THE FRONTISPIECE TO GAUDEN'S “HIERASPISTES.”

London Printed for Andrew Crooke. 1653. Tho. Cross, Sculptsit.

[1653]

THE title is inscribed on a shield which is suspended from the top of an obelisk: “Hieraspistes, A Defence of the Ministry and Ministers of the Church of England by John Gauden, D.D.”

The shield has a bordure of stars, on which is inscribed, “The Lord God is a Sun & Sheild.” “I am set for the defence of the Gospel. Phil. i. 17.” It is supported on one side by a king (Charles I.) holding a sword, clothed in armour and an

ermine robe; near him stands a lion; behind him, upon an oak tree, is written, "*Quercus potentia.*" He exclaims, "*Wee can doe nothing against the Truth but for the Truth.*" Beneath him is written, "*Armed prudence, Magistratus Polit.*" On the other side is seen a bishop (Laud) holding a Bible; at his side stands a lamb; behind him, on an olive tree, is written, "*Oliua Charitatis.*" He exclaims, "*Woe bee to me if I preach not the Gospell.*" The obelisk is encircled by a celestial crown, "*Vincenti dabitur,*" and is surmounted by an irradiated cross, forming a sun, which is encircled by "*The Sun of righteousness w(ith) healing in his wings.*" From it a beam issues towards the king, and bears "*Protege pastores meos*"; another, which points towards the bishop, has "*Pasce oues meos.*" Above it, "*which things the Angels desire to looke into, 1 Pet. 1.*" At the upper corners of the print are groups of cherubs proclaiming, "*The gates of Hell shall not prevaile,*" and "*I will bee with you to the end of the world.*" The shield is called "*Trientium Tutela.*" Round the bottom of the obelisk, *Στυλος και εδροσωμα της αληθειας, 1 Tim. iii. 15.*" The pedestal has a triple base and "*Jesus Christus, ω. Lex et Propheā—S. Apostoli.*" The cornice is inscribed, "*Magnun Pietatis Mysterium.*" On the side is, "*Ministerio Evangelico sacrum veris Eccl. Angl. Miñss Apost. Ordin. svccessoribrs: qui Christ. Relig. Cathol. ref: divina Authoř. moniti verbi lōmine fidei clypeo veritatis cōlema propagarent proprgnarunt statminarvnt: Revss Pat. chariss. que Frat. hoc piet. erroit constan. monum. in Dei glo. L. M. P. Joh. Gaudent. Συμμυσης. F. F. F.*" A martyr's crown of stars encircles the obelisk above the shield.

$5\frac{3}{4} \times 8$  in.

## 874.

THE ENGLISH ROPE DANCER. "Den Engelschen Koort-Dansser." [1653]

THE Protector Oliver, "A," dancing upon the tight-rope, a courtier, "C," and Fairfax, "B," acting as his clowns. Peter Cornel acts as showman, having behind him the Parliament, or Council of England, "K." On the ground are three musicians, and a demon, "L," holding a chain, &c. On a platform is the young Prince of Orange, "F," between "E," Pallas, *i.e.* his mother, and "I," one of his guardians, *i.e.* a Dutch deputy, holding an olive branch, behind whom are several others, seated; near him the enraged lion of Holland, "H," is descending from the platform, as if to make an attack. Above, are Fame, "G," and three infant genii. Two monkeys are swinging on a slack-rope in the distance. Beneath, is a description, and an index to the names of the persons represented: "A, Meester Cromwell; B, Kortizaan; C, Meester Fairfax; D, Loon van't werck; E, Pallas; F, D'Oranje Spruyt; G, Faam; H, Opgetweekte Leeuw; I, Bewaarders van den Leeuw; K, Engelsche Bloedtraat; L, Grij paart Koortbewaarder; M, Meester Pieter Cornel; N, De Speellm/ Bedroch/ Eigen.

Engraved by Rol. Stoop, and extremely rare. (See "Paye qui Tombe," 1690.)

Evelyn, in his "Diary," 15th Sept. 1657, describes his visit to the "Turk," who was a famous rope-dancer, and performed in a manner which might have suggested the design of this print. "Turkish Rope-Dancers" are mentioned as among the attractions of Bartholomew Fair at this period. "The rope dancing Turk," is mentioned in "Mercurius Fumigosus," 1655, E. 835/4, p. 379.

$11\frac{1}{2} \times 9\frac{1}{2}$  in.

## 875.

## THE FRONTISPIECE TO CHISENHALE'S "CATHOLIC HISTORY."

[1653]

EDW. CHISENHALE is here represented, kneeling and presenting his volume to some ecclesiastics, who stand in the doorway of a church; from them proceeds a label inscribed "*Vera judicet ecles.*" The church is inscribed "*Veritas alma mater anglicana*"; a ray from heaven proclaims, "*Sponsa mea.*" The church is supported on each side by two indescribable figures. Opposite is another church, inscribed "*Vanitas: Romana ingrata noverca.*" In front are a Pope, &c., whom the Devil addresses as "*Familia mea.*" Below, on one side, is the interior of a chamber; on the other the author's armorial bearings. Beneath are the following lines:—

"Heere to the church, one of her yongest Sonnes,  
Prostrate presents these lincubrations,  
Hee Feares not her harsh Censure for hee knowes,  
Mothers are kind and shee the best of those  
Her Benediction, if shee please to give,  
Twill make the Author and his Lynes to Live,  
Then though Rome Curse, t'shall never trouble him."

Chisenhale was a native of Lancashire, a colonel in the service of the king, and distinguished in the defence of Lathom House. At one time, after the besiegers had been boasting of their provisions, he sallied forth and stole their dinner. He once drew them into a place in the expectation that they should find the house there undefended, and cut off about five hundred of them.

He was fined £500 for delinquency (see Peck's "*Desid. Curiosa*").

$3 \times 3\frac{5}{8}$  in.

## 876.

MERCURIUS DEMOCRITUS, OR, A TRUE AND PERFECT NOCTURNALL, Communicating many strange Wonders, Out of the World in the Moon, The Antipodes, Maggy-land, Tenebris, Fary-land, Green-land and other adjacent Countries. Published for the right understanding of all the Mad-merry-People of Great-Bedlam.

From Wednesday Febr. 8, to Wednesday February 15, 1654, Numb. 85.

[Feb. 8, 1654]

ON page 487 of this tract is a woodcut, representing a so-called ghost, which was reported to walk "every night among the Butchers at *Smithfield Barrs* the *Shambles*, *White-chappell* and *Eastcheap*, in the habit of *Mallet* the Lawyer [? Sir W. Mallet.] . . . A young maid meeting him on *Valentines* Day in the morning in *Moorfields*, made him a low Curse, bidding him *Good-morrow Valentine*, whereupon he saluting of her, eat her up alive."

The ghost is represented with ram's horns on his feet.

The text has many political allusions.

$2\frac{1}{4} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 729 / 13.

## 877.

PROCLAMATION OF THE PEACE APRIL 15, 1654. "Verkondinghe van de Vreede, unie ende Confoederatie den 15 Aprilis 1654."

't Amsterdam, By François van Buesecom, Konst-Verkooper, inde Kalverstræet. Anno 1654. [April 15, 1654]

A DUTCH broadside surmounted by an engraving. This refers to the peace concluded between England and Holland in 1654. The negotiators are seated at a table. Letters annexed to them are explained, in the letter-press which appears below, pointing out "'B,' He: Laurence, 'C,' Gil. Piekering, 'D,' E. Mouitagu, 'E,' Wal. Stricklant, 'F,' H. V. Beverningk, 'G,' Wil. Nienpoort, 'H,' A. P. Jongestull." Attendant upon them are Pallas, armed, Peace, Plenty, and Victory with a wreath and crown. On the floor is Mars; his hands are tied behind. In front of the negotiators stands Cromwell, "A," exchanging sealed treaties with Holland, "I," holding a luce with a broad-brimmed hat upon its point; she is attended by Justice, Union, and Dutch Deputies. Apart, stands Admiral Wassenaer, "N," with the growling and chained lion of Holland; above, Fame flies with her trumpets. Over the negotiators, on a piece of drapery, is a view which was intended for "Westminster," where the negotiations were carried on. In the distance is a sea-fight. There is an explanatory description, in Dutch, beneath.

This design resembles that which commemorated the rejection by Cromwell of the peace proposed by Holland (see "Liberty outraged," &c., July, 1653, No. 863, 1653), but great alterations were made to suit the altered circumstances. The great dragon is a view of Westminster; Discord is Victory; Tyranny is Peace and Plenty; Animosity is Pallas; the devil, with stolen treasure, is Mars bound; Fame appears in the sky instead of the label. Cromwell's face is turned round towards Holland, and a sealed treaty is in each of their hands.

11  $\frac{1}{8}$  × 9 in.

## 878.

THE MELANCHOLY CAVALIER, OR, FANCY'S MASTER-PIECE.  
A Poëm by J. C. (John Cleveland?)

Printed for C. R. in the year, 1654. In MS. "June 2d." ["June 2," 1654]

On the title-page of this tract is a woodcut, which represents a Cavalier sitting at a table and smoking a pipe; on the table are a candlestick and a broken sword; he spurns a crown with his foot. Above, two angels crown him with bays.

Part of this woodcut was used for No. 1 in "New Mad Tom of Bedlam," 1680? No. 1106, 1680; "The Oxford Health," 1680?, No. 1108, 1680; "The Delights of the Bottle," 1680?, No. 1107, 1680; and "Sack for my Money," 1654?, No. 882, 1654.

"The Description of the Piece" is printed to face the title.

"View here the Picture of a Cavalier,  
Tobacco being all his Table-cheer;  
His Sword is broken, kicking at a Crown,  
Shews his High thoughts, which cannot yet come down

But like the *Palm*, the more depreſt, aſpires  
To thaw his griefs at Great *Apollo's* Fires ;  
Where pittying Angells, in the *Muses* praise,  
Do Crown his Temples with immortal *Bayes*."

The text, which is in verſe, is ſuggeſted by the title, and ſatirical on the poſition of the Cavalier party at the time.

$2\frac{7}{8} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, E. 1493 / 3.

## 879.

A NEW DIALOGUE BETWEEN DICK OF KENT, AND WAT THE WELCH-MAN. Filled up with many pretty Conceits, written and Printed on purpose to make folks merry in time of ſadneſſe. By Lavrence Price.

*London, Printed for John Andrews at the White Lyon in the Old-Baily.* 1654.  
In MS. "July 2."

[“July 2,” 1654.]

At the end of this tract is a woodcut, representing two men in converſation: the one appears as a courtier, with a high hat and three plumes in its front; a high ruff, ſword, &c. The other is a countryman, with a long ſtaff over his ſhoulder. See “(A) pleaſant Dialogue,” &c., March 28, 1660, No. 948, 1660. This woodcut was very often uſed in tracts and broadſides, *e.g.*, at the head of “The ſecond part” of “The cunning Northerne Beggar,” C. 20. f. “Roxburgh Ballads,” vol. i. p. 43; “The ſecond part” of “John Hadland’s Advice,” p. 523; “An Excellent Sonnet,” p. 110, of the ſame volume. It was copied, ſee “A pleaſant new Dialogue,” p. 98 of the ſame volume.

$3 \times 2\frac{1}{8}$  in.

Brit. Mus. Library, E. 1487 / 4.

## 880.

FRONTISPIECE TO “ZOOTOMI’A, OR, OBSERVATIONS ON THE PRESENT MANNERS OF THE ENGLISH. Briefly Anatomizing the Living by the Dead. With An Uſeſull Detection of the Mountebanks of both Sexes. By Richard Whitlock, M.D. Late Fellow of All-Souls Colledge in Oxford.”

(By Hollar.)

*London, Printed by Tho. Roycroft, and are to be ſold by Humphrey Moseley, at the Princes Armes in St. Pauls Churchyard,* 1654. In MS. “Jan. 24, 1653.”

[1654]

THE frontiſpiece to this book (E. 1478 / 2) contains, within a cartouch, which is above the heads of the figures that are alſo repreſented, “*Zootomia, or A Morall Anatomy of the Living by the Dead,*” &c. The figures comriſe the corpe of a youth, which lies upon a table with its abdomen opened; as if removed from the corpe, and lying before it, are a martyr’s crown, a mitre, a bag filled with gold, and a plumed helmet (?). Before theſe is written on a label “*Stercus*”; over the heart is another label, inſcribed “*Vexatio*”; againſt the head, a third label bears

"*Vana*." As if demonstrating the nature and structure of the corpse, a king (David) points with a sceptre to its heart. Another lecturer (St. Paul), holding a cross, points to the objects which appear to have been removed from the corpse. A crowd of persons stand behind. In front of the table are half-length figures, inscribed "*Seneca*" and "*Plutarch*."

On a label below the latter is:

"*Quam Mundi Illecebris Vacuum quam Triste Cadaver :  
Cuius tres Ventres, Stercus, Vexatio, Vana.*"

Facing the print is "The Explication of the Frontispiece:"

"The Experienc't Scepter of the Preaching King,  
And Sermon of Pauls Cross, both shew what TIME  
(Compar'd with Heav'n) this empty world would prove,  
If once Ript up. In here ought worth your Love?  
Bewitch't Admirers! View each Region,  
The Vaine, the Vexing, and the Loathsome One.  
No; He, and That's above, which onely can  
Full Ravishments afford the Soule of Man.  
If ought that that's worth your Soules, or Love you finde  
I'th World below, call us Dissecters blinde."

See Parthey's "Wen. Hollar," No. 489.

$3\frac{1}{8} \times 5\frac{1}{4}$  in.

## 881.

"A MIRROR OR LOOKING - GLASSE FOR SAINTS, AND SINNERS Wherin is recorded, as Gods great goodness to the one, so his severe judgments against the other. Whervnto is added The wondrous workes of God in Nature and the curious, costly, and stupendious workes made by Man with The cheifest curiosities of Antient, and Moderne times."  
[By Samuel Clark, 1654]. [1654]

This is the engraved title-page or frontispiece to a book of Samuel Clark, of St. Bennet Fink, London. It bears the above title in the centre, engraved as under an arch. The following subjects are disposed round the inscription. Above, a mirror stands on a pedestal, to which several persons approach; one, a man, sees his face reflected. Three others follow him; these appear to be intended for Puritans. On the other side the Pope advances, followed by four cavaliers, to the glass, and holds his triple crosier. On our left, below the last subject, a preacher addresses a congregation from a pulpit. On our left, in a line with the last, are two subjects: the upper one shows two men playing at tables, one of them holds a black mask before his face; the lower part represents the devil, shaped like a kangaroo, carrying a man on his back. Below are views of two fortified cities, inscribed "*Jerusalem*," and "*Nineve*."

The text contains a great number of illustrations of what were called God's judgments upon sinners of many kinds.

See "A Mirror or Looking-Glass," &c., 1656, No. 903, 1656; and "The Frontispiece to A Mirror," &c., 1671, No. 1035, 1671.

$3\frac{3}{8} \times 5\frac{1}{4}$  in.

Brit. Mus. Library, 10603. a.



## 882.

SACKE FOR MY MONEY; Or, A Description of the operation of Sack that is still'd in the Spanish Nation, &c.

*London, Printed for W. Gilbertson in Giltspur-street.*

[1654?]

A BROADSIDE, with three woodcuts: No. 1, a half-length figure of a cavalier, who, turning to our right, looks at No. 2, the half-length figure of a young lady, who wears a high ruff. No 3 was used for "The Melancholy Cavalier," "June 2," 1654, No. 878, 1654; part of it also for No. 1 in "New Mad Tom of Bedlam," 1680?, No. 1106, 1680; it was used singly in "The Oxford Health," 1680?, No. 1108, 1680, as No. 1 in "The Delights of the Bottle," 1680?, No. 1107, 1680.

The ballad which is printed below these cuts descants on wines, their prices and their effects on drinkers; it alludes to "Butter-boxes," i. e. Dutchmen, as producing "Brandelwine."

1.— $1\frac{3}{8} \times 2$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"

2.— $2\frac{1}{2} \times 2$  in.

vol. ii. p. 408.

3.— $2\frac{7}{8} \times 3\frac{3}{8}$  in.

## 883.

MERCURIUS DEMOCRITUS, Or, A TRUE AND PERFECT NOCTURNALL, Communicating many strange Wonders, Out of the World in the Moon, The Antipodes, Maggy-land, Tenebris, Fary-land, Green-land, and other adjacent Countries. Published for the right understanding of all the Mad-merry-People of Great-Bedlam.

*From Wednesday Febr. 1. to Wednesday February 8. 1654. Numb. 84.*

[Feb. 1, 1655]

ON page 458 of this tract is a woodcut representing two cocks fighting, and inclosed by a border. Below is

"And having lost his Witt, Money and Cloake,  
The Cocks-combe Gull, is by a Cock quite broake."

The text consists of an account of manners in London; also satirical references to Prince Rupert, his brother Prince Maurice, and others of the king's family.

$2\frac{7}{8} \times 1\frac{1}{4}$  in.

Brit. Mus. Library, E. 728 / 4.

## 884.

MERCURIUS DEMOCRITUS, &c. Numb. 84.

*From Wednesday Febr. 1, to Wednesday, February 8, 1654.*

[Feb. 1, 1655]

ON page 463 of this tract is a woodcut, representing "A blind Philosopher in Houndsitch," and "a Deaf Tankard Bearer," the former looking through a telescope at a vision of cannon and other weapons which appears in the air. Below,

London and the Thames are seen. This woodcut was also used for "A Warning Piece for the World," July 15, 1655, No. 891, 1655.

The text comprises a satirical and ironical lamentation on the demise of Nich. Culpepper, the Astrologer of Spitalfields, with references to "Reed, Booker, and Lily," astrologers who are appointed to see that the (astrological) Houses of the Heavens are hung with black on the mournful occasion.

$2\frac{3}{4} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, E. 728/4.

## 885.

THE QVAKERS DREAM; OR THE DEVIL'S PILGRIMAGE IN ENGLAND, Being an infallible Relation of their several Meetings, Shreekings, Shakings, Quakings, Roarings, Yellings, Howlings, Tremblings in the Bodies and Risings in the Bellies: With a Narration of their several arguments, Tenets, Principles and strange Doctrines; The strange and wonderful Satanical apparitions, and the appearing of the Devil unto them in the likeness of a black Boar, a Dog with flaming eys, and a black man without a head, causing the Dogs to bark, the Swine to cry, and the Cattel to run, to the great admiration of all that shall read the same.

*London, Printed for G. Horton, and are to be sold at the Royal Exchange in Cornhil. 1655. In MS. "April 26."* [*"April 26," 1655*]

On the title-page of this tract is the same woodcut as that which was used for "The Ranters Declaration," Dec. 9, 1650, No. 780, 1650, and "The Declaration of John Robins," May 24, 1651, No. 810, 1651. The inscriptions in this case are (1) "Freewill"; (2) "walk answerable to the light within you"; (3) "be thou merry"; and (4) "Above Ordinances."

The text professes to carry out the promises of the title. See "John Audland Gilpin," April 26, 1655, No. 886, 1655.

$4\frac{1}{2} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, E. 833/14.

## 886.

JOHN AUDLAND GILPIN. THE QVAKERS DREAM, &c.

[*April 26, 1655*]

SEE "The Qvakers Dream," "April 26," 1655, No. 885, 1655. On page 6 of this tract is a woodcut, representing a man (John Audland Gilpin) clad only with a cloth about his loins, kneeling with one knee upon the ground before a table, on which a fire burns.

For "John Audland Gilpin," see "The Qvakers terrible Vision," "May 4," 1655, No. 887, 1655.

$2\frac{3}{8} \times 2\frac{7}{8}$  in.

Brit. Mus. Library, E. 833/14.

## 887.

THE QVAKERS TERRIBLE VISION; OR, THE DEVILS'S PROGRESS TO THE CITY OF LONDON: Being A more true and perfect Relation of their several Meetings, Trances, Quakings, Shakings, Roarings, and Trembling Postures; the appearing of two strange Oracles, with an old Love-lock cut off from Satans head; the manner of putting it in practice, and drawing in of others; the burning of their fine Cloaths, Points, and Ribbons, which seemed to them like so many Hellish Hags, and Furies; their several Opinions and Tenets, holding a community with all mens Wives, either sleeping or waking; their strange Doctrine, Raptures, and Inspirations; and the most hideous Actions of all the several sorts of Quakers; as Catharists, Familists, Enthusiasts, Montanists, Valencians, & Libertins, the like never read, or heard of before, since the memory of man.

*London, Printed for G. Horton, in the great year of Quaking. 1655. In MS.*  
 "May 4." [“May 4,” 1655]

On the title-page of this tract is a woodcut, which was prepared for another text, and represents the devil lying in bed, under a canopy and richly embroidered coverlet, and attended by three doctors, two of whom are inspecting his water in urinals. Flames rise in front.

This woodcut was used again, in “A Charge of High Treason, Prepared by the London Apprentices against Col. Hewson,” &c. “Sept. 24,” 1660, No. 963, 1660.

The text refers to the alleged practices of the Society of Friends, and other sectaries of the time, especially to “M. Gilpin,” who was induced to join the Society.

On page 4 of this tract is a small woodcut, representing an old woman feeding with a spoon a cat, which, with two toads, is shown in a box; probably a witch and her familiars. This cut was used again on the title-page of “The English Devil,” &c. “July 27,” 1660, No. 951, 1660.

For “M. Gilpin” see “John Audland Gilpin,” and “The Qvakers Dream,” &c. “April 26,” 1655, Nos. 886 and 885, 1655.

$4\frac{1}{4} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, E. 835/10.

## 888.

THE QVAKERS FIERY BEACON: OR, THE SHAKING-RANTERS GHOST, &c.

*Printed for G. Horton, 1655. In MS. “June 24.”* [“June 24,” 1655]

On the title-page of this tract is a woodcut, placed on its side, the same as that which was used for the “Tail-piece to Ignativs his Prophecie,” &c., 1642, No. 344, 1642, also in the front of “Immortality in Mortality magnifi'd,” “Feb. 19,” 1647, No. 672, 1647; “The Last Advice of William Lavd,” &c. Jan. 10, 1645, No. 417, 1645; “The Ghost of Sr. John Presbjter,” “Aug. 11,” 1647, No. 692, 1647; “Colonel Rainsborowes Ghost,” Oct. 27, 1648, No. 721, 1648.

The text is satirical upon the Society of Friends, the Ranters, “one Dring a Quaker,” “Mr. Gilpin,” &c.

$2 \times 3\frac{1}{2}$  in.

Brit. Mus. Library, E. 844/13.

## 889.

THE TRUE PORTRAITURE OF A PRODIGIOUS MONSTER, taken in the Mountains of Zardana; The following Description whereof was sent to Madrid, Octob. 20, 1654, and from thence to Don Olonzo de Cardines, Ambassador for the King of Spain, now resident at London. Its stature was that of a strong well-set man, with 7 heads, the chief of them looking forward, with one eye in its front; the other heads have each two eyes in their natural situation, the ears of an Ass; with its principal head it eates, drinks, and cryes with an extraordinary and terrible voyce; the other heads are also moved to and fro: It hath seven Arms and Hands of a Man, very strong in each of them: From the middle downward it is like a Satyr, with Goats feet, and cloven; it hath no distinction of Sex. "To the Tune of Summer Time."

*London; Printed for Iohn Andrews, at the White Lyon in the Old-Bayly.*  
1655. In MS. "June." ["June" 1655]

A WOODCUT which the above title describes, with twenty-seven verses, commencing—

"Behold the Wonders of the Lord  
In this same Creature pictur'd here,  
Whose uncouth shape is full enough  
To terrifie your hearts with fear," &c.

The verses continue with satiric references to "Popish" countries. This is a copy from the print by Faithorne, (see "The True Portritvre," &c., June 1655?), No. 890. 1655.

$3\frac{1}{8} \times 5\frac{1}{16}$  in.

Brit. Mus. Library, 669. f. 19/81.

## 890.

THE TRVE PORTRITVRE OF A PRODIGIOUS MONSTER, taken in the Mountaines of Zardana, the following Discription whereof was sent to Madrid, Octob. 20<sup>th</sup> 1654 from thence to Don Olonzo de Cardines, Embassidor for the King of Spaine now resident at London.

Its stature was like that of a stronge well set man: w<sup>th</sup> Seuē Heades, the cheife of them looking forwarde, with one Eye in its Front, the other Heades haue each two Eyes in their naturall situation, the Eares of an Asse; with its principall Heade it Eates, Drinkes, and Cryes with an extraordinary and terrible noise; the other Heades are also moued to and fro; it hath Seuē Armes, and Handes of a Man,

very Strong in each of y<sup>m</sup> : from the middle downward it is like a Satyr, w<sup>th</sup> Goates Feete, and clouen ; it hath no distinction of Sex.

(W. Faithorne sculp.) *Sould by Will<sup>m</sup>. Faithorne at the Shipp within Temple Barr.* [June 1655?]

THIS print was copied in the woodcut which is described with the same title and date, No. 889, 1655. The date on this copy, if it can be accepted as approaching that of the original, is interesting, as it would serve to refute the declaration that Faithorne was banished for refusing to take the oath to the Protector.

See "Newes from New-England," &c., 1642, E. 144/22.

From the address in the publication line of this print, it appears that this admirable engraver had more than one shop near Temple Bar; other prints describe his shop as *opposite* "The Palsgrave's Head," that is *without* Temple Bar, when that tavern stood on the *south* side of the road; hence the name of Palsgrave's Place, Strand.

$7\frac{3}{8} \times 8\frac{3}{8}$  in.

Brit. Mus. Library, 669, f 19/82.

### 891.

A WARNING PIECE FOR THE WORLD, OR A WATCH WORD TO ENGLAND, Being many Strange and Wonderfull Vision Apparitions that appeared to one Mr. William Morgan, a Farmer neer the City of Hereford; and to one Roger his Shepherd, July 15, 1655.

*London, Printed for Robert Eeles, 1655. In MS. "Sept. 15."*

[July 15, 1655]

ON the title-page of this tract is the same woodcut as that which was used on page 463 of "Mercurius Democritus, Numb. 84," Feb. 1, 1655, No. 884, 1655.

$2\frac{3}{4} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, E. 853/13.

### 892.

ANTHEOLOGIA OR THE SPEECH OF FLOWERS.

*London, Printed for John Stafford, and are to be sold at his House, at the George at Fleet-bridge. 1655. Ro: Vaughā scu.* [1655]

THIS tract has an engraved frontispiece, which represents a garden, with a hog standing in the foreground and devouring a plant. On a curtain at the top of the print is "*Anthologia, or The Speach of Flowers. Partly Morall, Partly Misticall.*" Beneath is, "*Sould by Iohn Stafford neare Fleete bridge, 1655.*" In MS. "Feb. 26."

$2\frac{3}{4} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, E. 1647/2.

### 893.

FROM "ENGLANDS GRIEVANCE DISCOVERED IN RELATION TO THE COAL TRADE." By Ralph Gardiner of Chriton in the County of Northumberland. [1655]

THE object of this scarce book is to censure the "Tyrannical oppression of the magistrates of Newcastle, and to publish their charters and grants, the several tryals, de-

positions and judgements obtained against them." The work is illustrated with engravings of the monarchs who granted privileges to Newcastle, and of the oppression of the magistrates. The first edition was published in 1655, of which a copy is in the Library of the British Museum; it was reprinted in 1796 with inferior plates.

1. At page 80, chapter. xxxvi. are representations of a ship in distress, and A (John Hall), a man striking a woman, B (Ann Wallace), with a club; C (Thomas Rutter), striking in the same manner D (Ann Cliff). Also E (Free Carpenters) seizing upon F (Cliff's man). To this the following parts of the text refer, pp. 80, 81.

"*Henry Harrison* Master of a Ship upon his Oath saith that in *April* 1646, a ship sailing into *Tynmouth* Haven, by storm was cast upon the rock near *Tynmouth* Castle. The Master got on shoar with all expedition and obtained the present help of an ancient Ship-Carpenter, by name *Thomas Cliff* of *North Shields* with three of his men to save the said ship from perishing, which ship had been quite lost if the said Master should have run to *Newcastle* to have agreed with the free Carpenters, whose excessive Rates and demands, often surmounts the value of the ship in distress; and their tediousness in coming and going that distance, that often the ships in distress are quite lost. The said *Cliff* and his men saved the ship and got her off, and brought her to the lower end of the *North Shields* and laid her upon the Sands to mend her. When the three Carpenters were at work, And *Ann* the wife of *Thomas Cliff*, and *Ann Wallace* his Daughter standing (to see their Servants work) near unto the ship. The Mayor and Burgesses of *Newcastle* sent *Thomas Rutter* and *John Hall*, two Sergeants, with *Thomas Oweay*, *Richard Toderick* and other free Carpenters of *Newcastle* to *Shields*, to seize upon all the aforesaid Work-men for daring to save any ship from sinking in that River, with command to carry them to prison. The two Women, seeing their Servants trailed away, railed against their evil practises, for which *Thomas Rutter* with a club, by several blows upon *Ann Cliff's* body and head knockt her down to the ground; the other Sergeant *John Hall* by several blows with a Rule or Truncheon broke *Ann Wallace* her arm, and then perceiving Souldiers coming from *Tynmouth* Castle, both the said Sergeants fled to *Newcastle*, where they were protected from the hand of Justice. The said *Ann Cliff* was taken up, carried home, got to bed, and in a few weeks dyed thereon. For which the said *Rutter* was indicted, found by the Jury guilty, yet did not suffer. The said woman required her friends, as they would answer it at the last day, they would requite her blood at the hands of *Rutter*, he being her death. The poor men kept in prison, and *Cliff* kept in suit at Law for his working by *Newcastle*, and his men, and they forced to give Bond never to work again."

2. At page 86, chapter xxxix. is represented, as appears by the references on one of the prints, which is on that page, (D), A Witness swearing before the Mayor; also (C) the Master swearing; (A) the Master cutting a purse down from the wall; and (B) the clerks seated at a table counting the money.

"*Thomas Hasilwood* of *London*, Master of a ship upon his Oath said, that all the Masters of ships, which sayleth into the River of *Tyne* for Coals, Salt, &c. the Mayor and Burgesses of *Newcastle* compels them to swear against themselves, whether they did not cast ballast at Sea between *Sowter* and *Hartly*, or within fourteen fathom water, to the hurt of the said river of *Tyne*. And when the said Master hath sworn the truth, that he did not, then a poor drunken Fisher-man, or other, is called into the Town Chamber and maketh Oath that the Master did cast ballast, when in truth he did not, he having part of the Fine for the same.

"Then the Masters Oath is invalid and laid aside, and forthwith is commanded to pay a Fine of five pounds, or else to cut a purse, which hangs up in the Town Chamber, with sand and money in it, and so much as is therein he must pay, or is sent to prison, and there to lye till he doth pay it."

3. At page 99, chapter xlvii. is a print, of which there is an impression in the Print Room, and descriptive text, thus: "*Elizabeth Lumsdel*, upon her Oath saith, That one *John Williamsons* wife and servants, having bought forty pounds worth of Tobacco (who dwelt at *Broughton* in the County of *Cumberland*) which said Tobacco,

all duties of Excise, Custome or Toul were paid, and carrying the same through *Newcastle* towards *Carlisle-Market*, one Mr. *Huntley* and *Stranguage* Merchants, made a seizure of the said Tobacco and Horses by order from the Magistrates, pretending it were Foreign bought and Foreign sold, and therefore confiscate to their use. The poor people petitioned Sir *Arthur Heislerigge* for the same, who interceded hard with them for the restauration thereof, but it was refused, yet they fearing Sir *Arthurs* displeasure, sold the Tobacco for thirty pound, and restored to the poor Owner but fifteen pounds thereof."

With reference to this print, "This Deponent further affirms upon her Oath, that about the same time one *Isabel*, wife to *Henry Orde* sitting in the open Market selling a role of Tobacco, who had paid all duties, the said Mr. *Huntley* and Mr. *Stranguage* made seizure by strong hand of the said Tobacco from the poor woman, and would not acquaint them with the reason, whereupon, in passion, she called them Robbing Rascals, for which they sued her poor husband in their own Court; and put him to great expences; she this Deponent, with the said *Isabel*, hard petitioned Judge *Thorp* for her Tobacco, who sent for the two Merchants, and demanded the reason of their taking away the poor womans Tobacco in the open Market, who produced a Warrant from the Mayor, who likewise was sent for, by name *Mr. William Dawson*, the Judge demanded of him, by what power he durst rob people in the Market, who replied, Foreign bought, and Foreign sold, *My Lord*; but command was given by the said Judge to restore the same, but after departure it was not; then the Judge granted a Warrant for restoring the same upon his going away and when it was showed the Mayor, he snatched it, and put it up into his pocket, and would not restore the said Tobacco but slighted the said Warrant" (see the above, at the back of the print; also the references at the foot to the letters on the plate).

4. At page 107, chapter liii. of the same work, is a representation of how many poor women were imprisoned and hanged for witches. "A, Hangman; B, Belman; C, two Sergeants; D, Witchfinder taking his money for his work;" and the following reference to it in the text:—

"*Job Wheeler* of *London*, upon his Oath saith, that in or about the years 1649, & 1650, being in *Newcastle*, heard that the Magistrates had sent two of their Sergeants, namely *Thomas Shevel* and *Cuthbert Nicholson* into *Scotland* to agree with a Scotch-man who pretended knowledge to finde out Witches by pricking them with pins, to come to *Newcastle* where he should try such as should be brought to him, and to have twenty-shillings a peece for all he could condemn as Witches, and free passage thither and back again. When the Sergeants had brought the said Witch-finder on horse-back to Town; the Magistrates sent their Bell-man through the Town, ringing his Bell, and crying, All people that would bring in any complaint against any woman for a Witch, they should be sent for and tryed by the person appointed. Thirty women were brought into the Town-hall, and stript, and then openly had pins thrust into their bodies, and most of them was found guilty, and near twenty seven of them by him and set aside. The said reputed Witch-finder acquainted Lieutenant Colonel *Hobson* that he knew women, whether they were Witches or no by their looks, and when the said person was searching of a personable, and good like woman, the sayd Colonel replied and said, surely this woman is none, and need not be tried, but the Scotch-man said she was, for the Town said she was, and therefore he would try her; and presently in sight of all the people laid her body naked to the Waste, with her cloaths over her head, by which fright and shame, all her blood contracted into one part of her body, and then he ran a pin into her Thigh and then suddenly let her coats fall, and then demanded whether she had nothing of his in her body but did not bleed, but she being amazed replied little, then he put his hand up her coats, and pulled out the pin and set her aside as a guilty person, and child of the Devil, and fell to try others whom he made guilty. Lieutenant Colonel *Hobson* perceiving the alteration of the aforesaid woman, by her blood settling in her right parts, caused that woman to be brought

again, and her cloathes pulled up to her Thigh, and required the Scot to run the pin into the same place, and then it gushed out of blood, and the said Scot cleared her, and said she was not a child of the Devil. So soon as he had done, and received his wages, he went into *Northumberland* to try women there where he got of some three pound a peece. But *Henry Ogle*, Esq. a late Member of Parliament laid hold of him and required Bond of him to answer the Sessions, but he got away for *Scotland*, and it was conceived that if he had staid he would have made most of the women in the North Witches, for mony. The names of the prisouers that were to be executed, being kept in Prison till the Assizes, and then condemned by the Jury being Burgesses, were, *Matthew Bulmer*, *Eliz. Anderson*, *Jane Hunter*, *Mary Pots*, *Alice Humm*, *Elianor Rogerson*, *Margaret Muffet*, *Margaret Maddison*, *Eliz. Brown*, *Jane Copeland*, *Ann Watson*, *Elianor Henderson*, *Elizabeth Dobson*, and *Katherine Coulter*. These poor souls never confessed anything, but pleaded innocence; And one of them by name *Margaret Brown* beseeched God that some remarkable sign might be seen at the time of their execution, to evidence their innocency, and as soon as ever she was turned off the Ladder, her blood gushed out upon the people to the admiration of the beholders. *John Wheeler*, *Elianor Lumsdel*, and *Bartholomew Hodshon*, proves the like. The said Witch-finder was laid hold on in *Scotland*, and cast into prison, indicted, arraigned and condemned for such like villainie executed in *Scotland*. And upon the Gallows he confessed that he had been the death of above two hundred and twenty women in *England* and *Scotland*, for the gain of twenty shillings a peece and beseeched forgiveness. And was executed. The Judgement nor Execution is not in question, not questioned, being ordinary. But onely it being desired to know by what Law the Magistrates of *Newcastle* could send into another Nation for a mercenary person to try women for Witches, and a Bell-man to cry for them to be brought in, and twenty shillings a peece given him to condemn them.

"Queery, and by what Law men are hired to give evidence to take away peoples lives, and the convicted estates to come to the Jurors being extraordinary?"

5. At page 110, chapter lv. is a print showing, A, Robert Sharp holding the rope of the brank worn by B, Ann Biddlestone."

"*John Willis* of *Ipswich* upon his Oath said, that he, this Deponent was in *Newcastle* six months ago, and there he saw one *Ann Biddlestone* drove through the streets by an Officer of the same Corporation, holding a rope in his hand, the other end fastened to an Engine called the Branks, which is like a Crown, it being of Iron, which was musled over the head and face, with a great gap or tongue of Iron forced into her mouth, which forced the blood out. And that is the punishment which the Magistrates do inflict upon eluding and scoulding women, and that he hath often seen the like done to others."

Among the practices of the aforesaid Magistrates, the following is alleged to be contrary to the law of England, and not allowed by the Charter of the town.

"Scoulds are to be Duckt over head and ears into the water in a Ducking stool."

Mr. Gardiner, in his dedication to "his Highness *Oliver* Lord Protector of the Commonwealth," prays "That a law be created for death to such that shall commit perjury, forgery, or accept of Bribery." A MS. note in the British Museum copy says, "The author suffer'd death for forging of guineas" (see "Epistle Dedicatory").

This book contains, beside the above, some interesting views of shipping, p. 69, a fine portrait of *Oliver* the Protector, signed "*R. G. [Gaywood] fecit*," and "*Peter Stent, Ecxt. 1653*," p. 114, and a series of representations of the kings and queens of England.

- 1.— $5\frac{1}{8} \times 3\frac{1}{8}$  in.
- 2.— $5 \times 3$  in.
- 3.— $5 \times 2\frac{7}{8}$  in.
- 4.— $4\frac{7}{8} \times 3\frac{1}{8}$  in.
- 5.— $2\frac{3}{8} \times 2\frac{3}{4}$  in.

Brit. Mus. Library, 523, b. 27.



## 894.

## THE DIFFERENCE OF TIMES BETWEEN THOSE TIMES AND THESE TIMES. [1655]

THIS print represents a medallion, which was struck, c. 1655, in order to ridicule the subservience of the French and Spanish kings to the English Protector.

On the obverse is a bust of Oliver the Protector, crowned with laurel, looking to our right, in profile, in armour, with a falling collar. Round this is "*Olivar. D. G. R.P. Ang. Sco. Hiberniæ. Protector.*"

On the reverse, Britannia sits on her shield, which bears St. George's cross. Oliver, with his hose cast loose, kneels, having his head in her lap, and his posteriors exposed to the salute of the ambassadors of France and Spain. The legend explains this representation, being "*Retire. Toy. L'Honneur. Appartient. Av. Roy. Mon. Maistre. Lovis. Le. Grand.*"

Over the medallion is a riband, bearing "*Tempora mutantur, et Nos mutamur in illis.*" Below the medallion is the above title. Beneath this is the following inscription:—

"Britannia's Isle, like Fortune's Wheel,  
In Politicks doth daily reel.  
What's up to day, to-morrow's down;  
And from a Smile ensues a frown."

The second verse refers to the design on the reverse of the medal:—

"She Sitts in pompous State you see,  
And bears His HEAD upon her knee;  
Whilst two Ambassadors contend,  
Which first shall kiss his nether end."

Then follows an account of the publication of the medal. "Price 6d." is engraved below. An impression is in the illustrated copy of Whitelock's "Historical Memorials," vol. ii. No. 131.

There is a second state of this print, with the ruled lines of the background removed, "The Naked Truth" placed instead of the title, and the following publication line:—

"*Published according to Act of Parlt. the 23d day of June 1739. f. i. c. by John Brett.*"

See "A Dutch Medal representing the French and Spanish Ambassadors," &c., 1655, No. 895, 1655, and "Dutch Medal of Oliver Cromwell," 1655, No. 896, 1655.

$10\frac{1}{4} \times 5\frac{1}{4}$  in.

## 895.

## A DUTCH MEDAL REPRESENTING THE FRENCH AND SPANISH AMBASSADORS CONTENDING WHICH SHALL SALUTE OLIVER THE PROTECTOR.

*Barlow. sculp.*

[1655]

THIS engraving is No. 12 in Plate XXII. of the illustrations to Pinkerton's "Medallic History of England," 1790. See "The difference of Times between those Times and these Times," 1655, No. 894, 1655, a print which was published in 1739.

Each circle,  $1\frac{5}{8}$  in.

## 896.

## DUTCH MEDAL OF OLIVER CROMWELL.

[1655]

ONVERSE, a bust of the Protector, profile, looking to our left; legend, his name and titles. Reverse, the same design as that which is described under "The difference of Times between those Times and these Times," 1655, No. 894, 1655.

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part 2, Book v. p. 395.

Each circle,  $1\frac{3}{4}$  in. diameter.

Brit. Mus. Library, 157, k. 2.

## 897.

A DUTCH SATIRE ON OLIVER CROMWELL describing him as probably Antichrist, or the forerunner of Antichrist.

[Feb. 10, 1656]

THIS print faces page 3 of a tract, entitled "Kort Bedworp vande dry Teghenwoordighe aenmerckenswaardighe Wonderheden des Wereldts," &c. By I. Vanden Bosch. On the title-page is, in MS., "May 8, 1656." This appears to have been placed by the original owner of the tract.

The design represents the Protector Oliver, with his hair dressed like that of a woman, clad in armour, and holding in his right hand a sword of fire, in his left hand a vessel. He is mounted on the Seven-Headed Beast of the Apocalypse, which advances in front of "Ferdinandvs III." and "Philipvs IV.," who stand in armour with their swords drawn, before a monk and friar. The Beast ejects fire or venom upon the States of Holland, as personified by three unarmed men, who fly before the monster and his rider. Over the heads of the monarchs is the Virgin Mary, standing, as queen of heaven, upon a crescent, surrounded by a glory, with stars about her diadem, and holding the Infant Christ on her left arm, a sceptre in her right hand. Above is written, "*Apoc. Cap. 12. V. 1.*" The Beast tramples on a mitre, chalice, with the Host, a crucifix, crown, and sceptre.

Beneath the three figures of the fugitive Dutchmen is written:

*"De stueten van Hollant schrieken, voor t' Crom gewelt  
Om dat hij als Tijran nu al de werelt guelt."*<sup>1</sup>

Round the head of the Protector is written, "*Crom Gewelt Grouwel der verwaestinge*"—*i. e.*, "Crooked, or usurped power, Monster of desolation."

Having in his hands the barbs of the curled or crooked tail of the Beast, stands a fully-armed knight, who seems about to twist the tail, and says, "*t'moet noch al Crommer syn*"—*i. e.*, "It must be yet more crooked." This figure is intended for Cardinal Mazarin.<sup>2</sup>

Into the ear of the knight (or cardinal) the Devil, who stands behind him, blows with a pair of bellows; the Devil says:

<sup>1</sup> Which may be rendered thus: "The States of Holland shriek at Cromwell (or '*Crom-gewelt*'—*i. e.*, 'crooked or usurped power'), because he now, as tyrant, torments all the world."

<sup>2</sup> A treaty, said to be very advantageous to England, was signed, Oct. 24, 1655; in the deciding of this, Cardinal Mazarin had a great share.

*“Siet hoe Cromt Masruin dien steert vol boos verrijn,  
t'is Masarin die seijt t moet noch al Crommer sijn,  
Eer Ich de waere kerck kan tonders bouen keeren,  
de staten van hollant naer fransche pijpen leeren.”*

or,

“See how Mazarin crooks this tail full of evil poison. T'is Mazarin who says, ‘It must be still more crooked; before I can set up the true Church yonder, the States of Holland must learn from (or to dance to) French pipes.’”

Facing the engraving is the beginning of a conversation, in Dutch, of the introduction to which the following is an abstract:

“A new Dutch chat, held upon the three existing notable wonders of the world, which we live to see now in our unhappy iron age; discoursed in the evening boat from Amsterdam to Rotterdam between four different persons, namely Master Robert of London in England Pieter Jansens of Amsterdam, Jan van den Bosch and Samuel Jacobs of Flushing in Zealand; wherein it is treated whether it is not probable that Oliver Cromwell is the person of the Anti christ, or at least one of the principal forerunners of the same and that he will attain (or live until) the real person of the Antichrist, like as St. John the Baptist could point to Christ with the hand.”

As this book was licensed in 1656 (Feb. 10), that date is given to this description, although peace had been signed (April 5, 1655) between Holland and England, and the war to which the satire applies had ceased. A league, offensive and defensive, was signed between France and England on the 17th of March, 1656.

A chain which passes from the hands of Satan binds Cardinal Mazarin, Cromwell, to whose ankle one of its ends is attached, and five persons who kneel in front. Three of these wear crowns, one of them wears a turban.

$7\frac{3}{4} \times 6$  in.

Brit. Mus. Library, E. 879/4.

898.

A CANDLE IN THE DARK : OR, A TREATISE CONCERNING THE NATURE OF WITCHES & WITCHCRAFT: Being Advice to Judges, Sheriffs, Justices of the Peace, and Grand-Jury-men, what to do, before they passe Sentence on such as are Arraigned for their Lives, as Witches. By Thomas Ady, M.A.

*London, Printed for R. I. to be sold by Tho: Newberry at the three Lions in Cornhill by the Exchange. 1656. In MS. “March: 4th, 1655.”*

[March 4, 1656]

ON the title-page of this tract is a woodcut, representing a hand issuing from among clouds, and holding a candlestick which bears a lighted candle. On the left of the cut is, “*Scriptum est*”; on the clouds is “*Reposeam*,” to which is added, in MS., “*in the Lord.*” Across the elbow is “*Expostulo*,” to which is added, in MS., “*re-cispiotiõs.*” On the fore-arm is “*Jesus*,” parallel to which is written “*Christ.*” The text urgently denounces the then current proceedings against the so-called witches, denies the power of witches, confutes many of the writers whose authority had countenanced the cruelties which was inflicted on them.

$2\frac{1}{4} \times 1\frac{3}{4}$  in.

Brit. Mus. Library, E. 869 / 5.

## 899.

HERE'S JACK IN A BOX, THAT WILL CONIURE THE FOX.  
Or, A new List of the new Fashions now used in London.

"Come who buyes Jack in a Box,  
That will Conjure the Fox,  
And move them to delight;  
It may serve as I may say,  
For to passe the time away,  
In the long Winter nights,  
To sit by a good fire,  
When the Season doth require,  
Yôur Body to keepe warme:  
This Booke of merriment,  
Will yield you sweet content,  
And doe you no harme.

This new merry Booke was newly Invented, But never before this time Imprinted. Written by Laurence Price, in the Moneth of October, 1656.

*London, Printed for Tho. Vere at the Angel without Newgate. 1657. In MS.*  
"7br. 13, 1656." [Oct. 1656]

THE frontispiece to this tract is a woodcut of a female pedlar having a box before her, holding in her right hand a fringed mask, and in her left hand a feather fan. Round her left arm is a coil of laces. A fox jumps upon her left shoulder. She wears a velvet skull-cup, long flowing hair, and four face-patches, shaped like a cross, a star, a crescent and a wheel (see the "Anthropometamorphosis" of J. Bulwer, "June 14," 1653, No. 862, 1653.) On the front of the box is "*Here be your new Fashions Mistris.*" This woodcut was used for No. 2 in "*The Royal Recreation Of Jovial Anglers,*" 1660?, No. 992, 1660.

This woodcut is repeated on the other side of the leaf which bears the frontispiece, and there accompanied by these lines:

"Here's black Bags, Ribons, Copper Laces,  
Paintings, and beauty spots for faces?  
Masques, and Fans you here may have  
Taffity Gownes and Scarfes most brave  
Curled haire, and crisped Locks,  
Aporns white, and Holland Smocks:  
All sorts of powders here are sold  
To please all People young and old  
Then come my Customers touch and try,  
Behold and see, draw forth and buy."

The text is satirical upon the costume of the time.

2 $\frac{7}{8}$  × 2 $\frac{3}{4}$  in.

Brit. Mus. Library, E. 1640/3.

## 900.

HERE'S JACK IN A BOX, THAT WILL CONIURE THE FOX.  
Or a new List of the new Fashions used in London, &c.

*London, Printed for Tho. Vere at the Angel without Newgate. 1657. In MS.*  
"7ber 13, 1656." [Oct. 1656]

ON the back of the title-page of this tract is a small woodcut, representing a young

woman, standing with her right foot upon the top of a small barrel, and holding a feather fan in her left hand.

The text refers to the extravagancies of male and female costumes at the time, 'Gold buttons,' demi-castors, golden belts, silver rapiers, new fashioned boots, embroidered spurs, silk stockings, white boot-hose tops hanging downwards towards the feet, new-fashioned periwigs, of all colours and fashions, and "Flaxen haire, or yellow haire, black, blew, red, tawny, browne, or Abraham colour," to those who need them; or "any bauld pated fellow amongst you that have lost his hair off from his head." Also to the ladies, "If there be any foule Faces, that are not willing to be seen of modest men and civil People in the day time, my Jack in a box will fit them with black Bags, French masques, Italian Scarfes, and Spanish Frontlets, so that there will be never a good bit seen of their Faces, for they shall be covered with a black Vaile from the head to the lower part of their Body, and so they may be taken for some Bloomesbury Lady, or Turnmill-street Gentlewoman." Also references to face-painting, wanton female artifices in dress and bearing, powders that must be taken each day in a week and for divers purposes; part of one of the effects of which is expressed in the lines of a ballad to be sung by a nursing mother:

"Balloo my boy, lie still, lie still and sleepe,  
The Father's gone from me, which makes me weepe." <sup>1</sup>

$1\frac{1}{4} \times 3$  in.

Brit. Mus. Library, E. 1640/3.

### 901.

"PROTECTORS, PARLIAMENTS, AND ALL, SEE, HEAR,  
AND QUAKE FOR FEAR," &c. [Nov. 24, 1656]

THE engraved frontispiece to a tract, which comprises an address to Oliver the Protector, representing a storm descending upon the tower of a church; a fire-ball approaches the east window, while a congregation appears within. Above the print are engraved these lines.

"Protectors, Parliaments, and all, see, hear,  
And quake for fear: O do not jeer, nor swear  
'Gainst God, who roars from Sion on your sin,  
'Gainst such High-places which you worship in.  
Jah with his burning blasts of lightnings quells  
The Peoples Idols—Temples—Steeple—Bells."

Below: "A most prodigious & fearefull storme of winde lightning & thunder, mightily defacing Withcomb church, in Denon, burneing and slaying diverse men and women all in their service time, on the Lord's day Octob: 21."

The text contains a protest against the use of steeples, bells, &c., and refers to the destruction of the steeple of the church of St. Botolph, at Boston, Lincolnshire, the year before. A postscript contains a protest against the establishing of Gloucester Cathedral as a place of public worship, dated "Gloucester, the 24th day of the 11th month, 1656," and addressed "Loving friend Mr. Chidley." On the last subject see the broadside, "At a Common Council," &c., 669. f. 20/29, 1656.

$2\frac{3}{4} \times 3$  in.

Brit. Mus. Library, E. 896/9.

<sup>1</sup> See C. 20. f. "Roxburghe Ballads," vol. ii. p. 573.

## 902.

“ASTRONOMICALL TABLES FIRST INVENTED BY GEORGE HARTGILL, MINISTER OF GODS WORD; and now Reduced to our Age. By Timothy & John Gadbury.”

*London: Printed for the Company of Stationers, 1656. R. Gaywood fecit.*

[1656]

THIS is an engraved title-page, divided into seven parts, of which that in the centre is occupied by the above title. At the top is a flaming sun, marked “*Apollo*,” and the sun and moon surrounded by stars; from clouds issue two bare arms, which are respectively inscribed “*Sapientia*” and “*Veritas*,” these arms hold a sphere.— On our left of the title is “*George Hartgill*,” at whole length, in a doctor’s dress, holding a book, and with his right hand on a globe; he says, “*Per-visibilia Invisibilem*.” On our right of the title is “*Copernicus*,” standing, turned to our left, in profile, holding a telescope, and saying, “*Cæli enarrant gloriam Dei*.” Below these are three figures: “*Ignorantia*,” having all his limbs loaded with weights; “*Contemplatio*,” looking upwards with clasped hands; and “*Philosophia*,” a student, standing with a table at his side, on which is an open book.

$5\frac{1}{2} \times 8$  in.

## 903.

A MIRROR OR LOOKING-GLASS BOTH FOR SAINTS AND SINERS Wherein is Recorded, as Gods Great Goodness to the one, so his Seveare Judgments against the other, wherevnto is added a Geographically Description of all the knowne world as allso of the Chiefest City’s Both ancient and modern, &c. By Samv. Clarke.

*R. Gaywood fecit Lond: 1656.*

[1656]

THIS is the engraved title-page to Samuel Clarke’s book; see “*A Mirrour*,” &c., 1654, No. 881, 1654. The title is inscribed within a cartouche in the centre; above, in the centre, two men, one of whom is a Cavalier, look into a mirror at the reflections of their faces; the Cavalier covers his eyes; his companion raises both hands in astonishment. On our left is a church tumbling down, and vainly supported by ecclesiastics. Above these is “*Babilon*.” A church steadfast is on our right; five persons (of the English Church) are near it. On the right of the cartouche are portraits of “*Luther*” and “*Melanchtor*”; also a representation of the burning of a person at a stake. On our right of the cartouche are portraits of “*Whiclif*” and “*Calvin*,” and a representation of the driving of Protestants to execution by soldiers. At the foot is a landscape, with two cities, “*Nineve*” and “*Hierusalem*,” various animals appear in the plain between the cities—a lion, an elephant, a stag, tiger, bear, &c.

See “*A Mirrour or Looking-Glasse*,” &c., 1654, No. 881, 1654, and “*The Frontispiece to ‘A Mirrour,’*” &c., 1671, No. 1035, 1671.

$5\frac{3}{4} \times 9\frac{1}{2}$  in.

Brit. Mus. Library, 10604. f.

## 904.

"MAGNO CONATV NIHIL AGIMVS," ETC. Frontispiece to  
 "The Triumph and Unity of Truth, in two Treatises;  
 Intended as a Preservative against the many Errours, and  
 unhappy Divisions of these times in point of Religion. By  
 John Robinson, a lover of Truth and Unity.

*London, Printed for Thomas Johnson, at the Golden Key in S. Paul's Church-  
 yard, Anno 1657. In MS. "April 1st." On the print is "Fran: Cleyndelin:  
 W. Hollar fecit."* [April 1, 1657]

This print represents three persons mounted on the world, which breaks beneath  
 them; they are endeavouring, by the aid of the bellows which each bears, to blow  
 out the sun. Before the face of the latter is an open book, inscribed,

"*Verbū est  
 Tvvm Veritas.  
 John, 17. 17.*"

On a scroll which incloses the radiance of the sun is "*Sol orbi sufficit vnvs.*" On a  
 label which passes behind the figures is "*Magno conatu nihil agimvs.*" On the  
 earth, in front of the fractured world, are three lighted candles, having flies swarming  
 about their flames. The candles are placed in candlesticks, about which is  
 twined a label, inscribed "*Ambulate in lumine ignis vestri. Isai. 50, 15.*"

The book for which this print was engraved is E. 1595/2. See Parthey's  
 "Wen. Hollar," No. 605.

$3\frac{1}{2} \times 5$  in.

## 905.

THE MAN IN THE MOONE DISCOVERING A WORD OF KNA-  
 VERY UNDER THE SVNNE. KNAVES HER'S AMONGST YOU.

Stand honest men and you shall heare,  
 How many Knaves will soone appeare,  
 Their passage and their chiefe deceit,  
 I am intended to repeate.

*London, Printed for Charles Tyus, at the three Cups on London-bridge 1657.  
 In MS. "June 23."* [1657]

THE frontispiece to this tract is a woodcut, which represents a man standing on a  
 crescent, holding a flagon in one hand and a goblet in the other. This cut was used  
 as No. 3 in "New Mad Tom of Bedlam," &c., 1680? No. 1106, 1680.

The text refers to the practices of contemporary knavish tradesmen. "The  
 Man in the Moon, No. 3," is E. 1046/3.

$3\frac{3}{4} \times 3\frac{1}{2}$  in.

Brit. Mus. Library, E. 1620/2.

## 906.

PORTRAIT OF RICHARD CARPENTER.

[W. Faithorne sculp.]

[1657]

Bust, looking towards the right; before him is a man's face, from the mouth of

which proceeds the head of a flaming monster. The whole is enclosed by an oval ornamental frame; below which is a tablet, inscribed with these lines:—

“R. Carpenterus Sac. Procello cuidam Gerasenorum,  
 Scilicet in omnia præcipiti, fluctibusq̄ denoto,  
 Eidem porro loquaci pariter et minaci mendaciq̄,  
 Silentium indicit atq̄ obmutesece.”

This portrait was designed to be placed at the end of the prefatory address to Elias Ashmole, in “Astrology Proved Harmless, Useful, Pious. Being A Sermon Written by Richard Carpenter. Printed by Ja: Cottrel, for John Allen at the Rising Sun, and Joseph Barber at the Lamb in Paul’s Church-yard, 1657.” 8610 c.

In his address “To the Honourable Society of Astrologers,” the author cautions its members to secrecy in respect to that secret which he proposed to communicate to them, and adds: “I have experimentally found in the world, that Princes have their Jayls for Offenders, and their Bedlams for mad people: and I know that God is the greatest of Princes; and that Hell is his Jayl. And in good sooth I never heard of, read of, or beheld a place, which can more applicably be called his Bedlam than England,” &c.

Richard Carpenter was author of “The Pragmatical Jesuit newly leaven’d,” “Experience, Historic, and Divinity,” 1642, 1019, f. 4, on the title-page of the latter he is described as “Vicar of Poling, a small and obscure Village by the Sea-side, neere to Arundel in Sussex,” and “The Jesuit and the Monk,” 1656, E. 897/5. See “Portrait of R. Carpenter,” by W. Marshall,” 1641, No. 241, 1641; “The Anabaptist Washt and Washt,” “May 23,” 1653, No. 861, 1653.

$3\frac{1}{2} \times 5\frac{1}{4}$  in.

## 907.

“BVNGE” OFFERING A SWORD TO “NIM.” [1657]

This print was designed as a frontispiece to Thomas May’s “Life of a Satyirical Puppy, Called Nim.” Printed by and for Humphrey Moseley, at the Prince’s Armes in St. Paul’s Church-yard,” 1657, 12°. (Grenville Library, 1042). It represents Nim, the hero of the tale, standing with his hands upon his hips, having a cloak twisted about his left arm. Bunge, the servant of Nim, approaches him from our left and holds out a sheathed sword.<sup>1</sup>

$5\frac{3}{4} \times 5\frac{1}{4}$  in.

## 908.

NIM. [1657]

This print is employed as a frontispiece to Thomas May’s “Life of a Satyirical Puppy, Called Nim,” 1657; see the copy in the Grenville Library, 1042.

It is a modern copy of part of the print which is described in this Catalogue as “Bvnge” offering a sword to “Nim,” No. 907, 1657, which print was designed as the frontispiece to Thomas May’s book.

$2\frac{3}{4} \times 5\frac{3}{8}$  in.

Brit. Mus. Library (Grenville), 1042.

<sup>1</sup> In “The Canting Dictionary,” at the end of R. Head’s “The Life and Death of an English Rogue,” 1679, the term “Bung” is given as synonymous with “purse.”



## 909.

## A KNOT OF FOOLES. BUT,

Fooles, or Knaves, or both, I care not  
Here they are ; Come laugh and spare not.

*Printed at London for Francis Grove, and are to be sold at his shop on Snow-hill near the Sarazens Head without New-gate, 1658. In MS. "March 2d, 1657."* ["March 2," 1658]

On the title-page of this tract is a woodcut, divided into two parts. The upper portion contains two groups, of which the first, on our left, shows a man bowing to a lady and removing his hat; the second part shows a countryman presenting a paper (?) to an ecclesiastic. In the middle of the lower portion an old man in a furred robe and leaning on a stick, bows to another, who appears to be a lawyer. On the right of these stands a Cavalier, holding a broadsword in one hand and in the other a tobacco-pipe. This portion was likewise used for No. 2 in "Londons Drollery," Nov. 17, 1680, No. 1086, 1680.

The text, which is satirical and in verse, is signed "Tho. Brewer."

$4\frac{1}{2} \times 3\frac{7}{8}$  in.

Brit. Mus. Library, E. 936 / 2.

## 910.

A MESSENGER FROM THE DEAD, or Conference full of Stupendious horror, heard distinctly, and by alternate voyces, by many at that time present. Between the Ghosts of Henry the 8, and Charls the First of England in Windsore-Chappel, where they were both Buried, &c.

*London, Printed for Tho. Vere and W. Gilbertson, and are to be sold at their shops, at the sign of the Angel, and the sign of the Bible without Newgate. 1658. In MS. "Martij 4<sup>th</sup>, 1657."* ["March 4," 1658]

THE frontispiece to this tract contains three woodcuts: above are two, each of which represents a ghost in a shroud, and holding a long lighted torch; they face each other. Below appears a skeleton and fragments of others.

The first two of these woodcuts were used again, for "A New Meeting of Ghosts at Tybvm," "March 18," 1660, No. 947, 1660, where the blocks, which now serve for the Kings Charles and Henry, answer for the Protector Oliver and the President Bradshaw. Of this pair, that on our right served for "A Dialogue Betwixt the Ghost of Charles the I. Late King of England: and Oliver The late Usurping Protector," "June 9," 1659, No. 924, 1659.

The text consists of a dialogue, with references to the death of James I., to "the Queen Mother of France, (a Lady most extremely hated by the Generality of the Nation)," by whose advice King Charles avers he acted, as well as by that of his wife. This king says he desired to be buried at Westminster. The text continues and concludes with confessions of many crimes by both the kings.

The ghosts—  $4\frac{3}{8} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, E. 936 / 4.

The skeleton—  $5\frac{3}{8} \times 2\frac{1}{8}$  in.

## 911.

## THE SNARE OF THE DEVILL DISCOVERED : &amp;c.

*London, Printed for Edward Thomas in Green Arbour. 1658. In MS.  
"April I." [“April 1,” 1658]*

THE frontispiece to this tract is a woodcut, representing, in solid black, the Devil, with large claws, horns, and a curved tail, having a staff under one of his arms. He is walking to our left, with arms extended. This woodcut was often used.

The text refers to the appearance of Satan to the wife of John Rogers, house carpenter, living in Greenbank, in Pump Alley, Wapping, London.  
2 $\frac{1}{8}$  × 2 $\frac{3}{4}$  in. Brit. Mus. Library, E. 1833/2.

## 912.

ENDOXA, OR, SOME PROBABLE INQUIRIES INTO TRUTH BOTH  
DIVINE AND HUMANE : Together with A Stone to the  
Altar : Or, Short Disquisitions on a few difficult places of  
Scripture ; as also, A Calm Ventilation Of Pseudo-Doxia  
Epidemica. By John Robinson, Dr. of Physick. Trans-  
lated and augmented by the Author.

*London, Printed by J. Streater, for Francis Tyton, 1658. In MS. “April.”  
[“April,” 1658]*

ON the title-page of this book is an engraving, which represents, within an oblong frame, a heart-shaped compartment, as in a window, wherein are five faces of men, one of which is in full view, two are in three-quarter view, to right and left, and two in profile, likewise to right and left. Below are these lines :

“ Though divers Heads, Faces averse you see,  
Yet for Truth’s sake, they all in Heart agree.”

The “Pseudo Doxia Epidemica,” alluded to in this title, is the work of Sir Thomas Browne.

1 $\frac{1}{2}$  × 1 $\frac{1}{4}$  in. Brit. Mus. Library, E. 1821/1.

## 913.

FRONTISPIECE to “THE CRAFTY W—E : Or, The mistery  
and iniquity of B—y Houses Laid open, In a dialogue  
between two Svbtile B—ds, wherein, as in a mirrour, our  
City-Cvrtesans may see their soul destroying Art, and  
Crafty devices, whereby they Insnare and beguile Youth,  
pourtraied to the life, By the Pensell of one of their late,

(but now penitent) Captives, for the benefit of all, but especially the younger sort. Whereunto is added Dehortations from Lust Drawn from the Sad and Lamentable Consequences it produceth."

*London: Printed for Henry Marsh at the Princes Armes, at the lower end of Chancery-lane, neere the Inner Temple-Gate, in Fleet-street, 1658. In MS. "May. 1658." R. Gaywood fecit. ["May" 1658]*

THIS print represents a courtesan seated at a table, on which are a bottle, plate and knife, receiving the caresses of a young gallant, while an old would-be lover stands behind the chair of the latter and holds up to her view a purse. The woman wears patches, a crescent, star, &c., on her face.

The text gives an account in accordance with the title.

$2\frac{3}{4} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 1927/1.

## 914.

THE FRONTISPIECE to "The Diuine Right and Originall of the ciuill Magistrate from God, Illustrated and Vindicated." By Edward Gee.

*Sould by Geo: Euersden at y<sup>e</sup> Maidenhead in St. Paules Churchyard.*

[July 1658]

UPON a tablet in the centre, "*The Diuine Right and Originall of the ciuill Magistrate from God. Illustrated and Vindicated. By Edward Gee.*"

At the top is an empty throne, with a crown, sceptre and orb lying before it; in front of it stands an uncovered multitude: the print thus intimates that reverence is due even to the unoccupied throne. At one side is "*Αὐτοκρατορία*," or "government by one's own hand," represented by an armed warrior (Cromwell) drawing his sword. At the other side is a king (Charles I.), royally robed, receiving from a divine hand a book, which is inscribed "*Verbum Dei*;" and exclaiming "*Non est potestas nisi a deo. Rom. 13, 1.*" This figure is denominated "*Θεοκρατία*" "theocracy." Underneath are represented the death of Absalom, "*2 Sam. 18,*" and the death of Sheba, "*2 Sam. 20;*" intimating the fate of those who rebel against the Lord's anointed.

The book was published in July 1658. It is so dated on the title-page of the copy in the Brit. Mus. Library, E. 1774. Edward Gee was a minister of the Gospel at Eccleston, Lancashire.

$3\frac{1}{2} \times 5\frac{7}{8}$  in.

## 915.

A DUTCH MEDAL ON CROMWELL AND MASSANIELLO.

*Barlow sculp.*

[1658]

OBVERSE, Cromwell's head, with two soldiers holding a laurel wreath over it; beneath is this inscription, "*Olivar Cromwel Protector Van Engel. Schottl. Yrlan. 1658.*" Reverse, the head of Massaniello, with two fishermen holding a crown over it; beneath is this inscription, "*Massaniello Visscier En Coninck V. Naples, 1647.*"

This engraving is No. 10 in Plate XXII. of the illustrations to Pinkerton's "*Medallie History of England,*" 1790.

Each circle,  $2\frac{7}{8}$  in.

## 916.

## A DUTCH MEDAL ON CROMWELL AND MASSANIELLO.

*Barlow sculp.*

[1658]

OBVERSE, Cromwell's head, laureated, with legend "*Olivar. D. G. R. P. Ang. Sco. El. Hib. ꝑ. Pro.*" Reverse, the head of Massaniello, with legend "*Thomas Aniello De Amalphi.*"

This engraving is No. 11 in Plate XXII. of the illustrations to Pinkerton's "Medallic History of England," 1790.

Each circle,  $1\frac{3}{4}$  in.

## 917.

THE COMING OF GOD IN MERCY, IN VENGEANCE; Beginning  
With fire, to Convert, or Consume, at this so sinful City  
London: Oh! London, London.

*Printed for the Authour Walter Gostelo, dwelling in Broad-street, London. 1658.*

[1658]

ON the first page of Section IV. of this tract is a woodcut, representing a black flag with white spots on it.

Below it is printed "Oh London, London, sinful as Sodom & Gomorrah, the Decree is gone out Repent or Burn, as Sodom, as Gomorrah."

See the MS. notes at the end of the tract.

$2\frac{1}{2} \times 4\frac{3}{4}$  in.

Brit. Mus. Library, E. 1612/3, and E. 1833/1.

## 918.

THE HORRIBLE TAIL-MAN: APPLIED TO THE BRAGADOCIO STATE  
OF ENGLAND. "Den afgryssclikken Start-man: Gepast op  
den teegen woordijgen Staat van Engelandt." [1658]

"*Cromwel*" receiving three crowns from "*Fairfax*"; at a little distance stand "*Adm. Black*" and some members of Parliament. From Oliver issues a long serpent's tail, filled with the coin of the Commonwealth, of which various persons are endeavouring to seize shares. A Zealander, "*Zeeuw*," drags it towards him with a boat-hook; next it is seized by a "*Hollander*"; Friesland, "*Fries*," runs in, hoping to grasp a piece; Ireland, "*Yer*," holds a knife ready to cut off a portion; "*Prins Robbert*" scratches his elbow, and lays his hand upon it; Scotland, "*Schol*," lays hold upon it, and raises his sword to cut it; a Royalist, "*Coningsman*," grasps the extreme end. In the upper left-hand corner is a view of persons engaged in commerce, a sea-fight in the distance.

Beneath is a descriptive dialogue, in Dutch verse, between Cromwell, Fairfax, Blake, &c.

$13\frac{1}{2} \times 10\frac{1}{4}$  in.

## 919.

THE DOG AND LION DANCE. "Dogg' en Leeuwen-dans."

[1658 ?]

CROMWELL, leading two countrymen in chains and holding the leg of his dog, tramples upon the royal standard, crown, sceptre, &c.; near him is a Spaniard (?) pointing to two vessels which are seen through the doorway. Before him are the Dutch lion and two persons dancing; three other persons stand near. Above three scenes are represented. In the centre the Dutch lion and three persons are assaulting Cromwell, and have knocked his crown from his head; another person is killing his dog. In one side scene Liberty is removing the chain from the hands of the two countrymen; in the other, Justice introduces two persons, who, on their knees, present the sceptre to Charles II.

With fifteen stanzas of Dutch verse beneath.

$11\frac{1}{4} \times 9\frac{1}{2}$  in.

## 920.

"GYANT DESBOROUGH, MEEK KNIGHT, LAMBERT." Richard Cromwell, Generals Desborough and Lambert. [April 6, 1659]

A WOODCUT from the First Part of "Don Juan Lamberto; Or a Comical History of the Late Times," 1661, second edition, which is said to have been written by Flatman, the miniature-painter, and author of "Poems and Songs": it gives a humorous account of the proceedings of the Committee, or remnant of the Long Parliament, which conducted public affairs in England between the resignation of Richard Cromwell and the accession of Charles II.

Before the "*Soldan's Palace*," "*Gyant Desborough*," holding a cannon, and "*Lambert*," with a drawn sword, are leading between them the "*Meek knight*," i. e. the Protector Richard Cromwell. This alludes to the committee of Wallingford House, the residence of General Fleetwood, where the officers of the army met and conspired to deprive Richard Cromwell of his honours. His reliance being upon the Parliament, the officers demanded a Dissolution of that body, and Desborough threatened him if he refused to comply. Parliament was dissolved, and Richard soon after resigned the Protectorate.

The following is an extract from the ninth chapter of the book in question, and refers to the woodcut:—

"Chap. IX.

"How the Knight of the *Golden Tulep*, and the Knight of the mysterious *Allegeries* came to the Castle of Sir *Fleetwood* the contemptible knight, where they met with grim *Gyant Desborough*, and how they went all three and pulled the *Meek Knight* who was then chief *Soldan* out of his *Palace* by night.

"Sir Lambert seeing now fortune begin again to cast her wonted smiles upon him, resolved to make use of her while she was in a good humour, wherefore he shew'd great willingnesse to Sir Vane to goe on his intended designe. Then said Sir Vane, why should our delay be any hindrance unto us. Let us incontinently goe unto Sir *Fleetwood* the contemptible Knight; who hath great power over the *Soldans Forces*, I know right well that I can with ease cause him to doe whatever I list, for that his understanding is exceeding shallow, and we will make him beleive that he shall be chief *Soldan*, on condition that he will help us for to depose the *Meek Knight*. Sir Lambert was right glad of this advice, so they rode on to

the Forrest of S<sup>t</sup> James, neer unto which stood the Castle of the contemptible Knight. They were no sooner come to the Gate, but they were conducted by gentle Stamford (who was chief Squire to Sir Fleetwood) up into his Masters lodging. Then said Sir Vane unto the Contemptible Knight, rouse up thyself thou Man of courage, and let us not be in bondage unto the Meek Knight, who is young and hath not understanding and wisdom sufficing for so great an employment. Hast thou not been in all the Soldans warres? Think then how treacherously the Soldan has dealt with thee, in preferring the Meek Knight his Son before thee. Tis true then answered Sir Fleetwood, that it is the desire of my heart to make myself chief Soldan, but there are so many valourous Knights that will oppose me, that I feare much to undertake the enterprise. Then said Sir Lambert I know right well sir Fleetwood, that without force we can little avails, but of that I make no question, knowing the great honour and reverence the Host of the Soldan beareth to me. Moreover I have told many of them that which I intend, and they are resolved with me to live and dye. Then said Sir Fleetwood right cunningly, Since that you sir Lambert can prevail so much by your own power, let me not interpose my weak force to injure the fame of so worthy a Knight. But sir Lambert who was as cunning as he, reply'd that he would not adventure without him, that as he was chief in power he should be chief in the undertaking. Alas, sir Fleetwood, quoth the knight of the Golden Tulep think you that I am arrived here to rob so hardly a Knight as you are of your prize. No sir Fleetwood for I only come at the request of the good knight sir Vane to proffer my assistance, which if you shall not think fit to receive, I am ready to retire for that there be other Forrests and Castles to seek adventures in besides those which are in this Countrey. Sir Fleetwood was right glad of what Sir Lambert said, so that according to his custome he wept for joy, not thinking that the Knight of the Golden Tulep had spoken treacherously. As they were thus parleying together, in came the grim Gyant Desborough who lived in the Forrest of Saint James that was close by. With your leave, Sir Knights, quoth he, I am come here to visit my Brother the Contemptible Knight and I hope that does not offend yee. If yee think yourselves affronted, and that any of yee be so hardly as to dare fight in defence of the meek Knight, I doe here openly challenge him the combate, for that I doe abominably hate the Meek Knight and all his adherents; Then answered sir Lambert and sir Vane, that they were as mortall enemies to the Soldane as he was, and therefore they desired the Gyant not to think amisse of them. Say you so quoth the Gyant Desborough, then you say well, else had I crush'd ye to peeces in my fury, like rotten apples; then proceeding, quoth he, what shall we do with this proud Princecock who hath raised himself to be a Soldane over us? Is it fit that the Unkle should be governed by the Nephew? Sir Vane willing all he could to incense the Gyant to anger, told him that it was an allegory of the Worlds confusion, when Children rule their parents. Upon that the Gyant Desborough stamped so hard upon the floore, that you might have heard it a mile off, and swore by all his Countrey Gods, that his Nephew the Meek Knight should no longer live, if he refus'd to resign his Soldanship; the words were no sooner out of his mouth, but he draws out a whole Canon out of his pocket, charg'd with a brace of Bullets, & weighing twenty pound, and cocking the same, commanded the Contemptible Knight, with the Knight of the Golden Tulep, to follow him. It was now night, and pale Cinthia had withdrawn her light from the World, unwilling to behold the treacherous actions of mortals; when they began their journey toward the Palace of the Soldane, they rode hard, and being soon arrived there, they went directly to the Soldans lodging, for that the Soldans janisaries being before corrupted, gave them free accesse. Then said the Gyant to the Soldane, proud Peacock thinkst thou to perch over thy betters any longer? resign thy power, thy Scepter and thy Royal Robes, and dissolve thy Councell that thou keepest to plot against us, or I will take thee such a blow on the pate, that I will make thy head ring noon, and send thee to the infernal shades, there to make vain complaints to Pluto of thy misfortunes, with that the Gyant Desborough heaved

up his weighty Instrument of death, on purpose to have given him such a blow as should have rent the foundations of his noddle; The Meek Knight was astonished at the sight, and stood for a while as one that were dumb, but seeing the danger that his brains were in, he fell on his knees before the Gyant Desborough, beseeching him in gentle courtesie to distressed Knights, that he would spare his life, and he would submit to whatever the Gyant should command; Hereupon they disrob'd him of his apparell, and attired him in simple and base array, his armes that were lately employ'd to weild the mighty Scepter, they now strongly fetter'd up in Iron bolts, and so conveyed him to a desolate Dungeon, which belonged to his own Palace, where he has nothing to do but to make these sad Lamentations." Here follows an appeal to the Destinies by the knight.

By the "Knight of the Golden Tulep" is intended Gen. Lambert; by the "Contemtable Knight," Gen. Fleetwood; by the "Meek Knight," Richard Cromwell.

April 6, 1659, General Desborough with a strong retinue demanded an audience of the Protector (Richard), and required him, in the name of the army, to dissolve the Parliament; they threatened, if this was not speedily done, to fire the House and kill all who resisted.

April 22, by commission under the Great Seal, the Parliament was dissolved; at which time Richard's authority was considered to expire. The officers seized the government, chose Fleetwood for their general, and discharged several colonels.

The general character of the volume whence the above paragraphs are extracted may be judged by the sentences of the first chapter, which are hereafter quoted. The proper title of the book is "Don Juan Lamberto: Or, a Comical History of the Late Times. The first Part, by Montelion,<sup>1</sup> Knight of the Oracle, &c. The second Edition Corrected. London: Printed by *J. Brudenell* for *Henry Marsh* at the *Princes Arms* in *Chancery-lane* near Fleetstreet. 1661." The First Part begins thus:

" Chap I.

"How *Cromwel* Soldan of *Britain* dyed, and what befel his Son the *Meek Knight*.

"Now had *Cromwel* the dread Soldan of *Britain* through the importunity of death, with much unwillingness left this World, and his Son *Ricardus*, surnamed for his great valour the Meek Knight, reigned in his stead: when loe fortune having now a mind to eat sauce with his meat, resolves to gather this great Mushroome, and lay him in pickle. There were at that time in *England* many good Knights who had been greatly despised and evilly intrated by the Soldan in his life time, who sought all advantages to reck their implacable malice on his Son the Meek Knight who was placed on the Throne in the room of his Father: The chief of these was *Sir Lambert*, the Knight of the Golden Tulep; One of an eager and revengeful spirit; and beside that very ambitious, so that he not onely sought to be revenged on the Meek Knight for the injuries he had received from his Father, but to make himself chief Soldan also; however he was very slye and close, and would by no means discover himself until that by his fair carraige he had won to his side made (*sic*) many of the chief Soldans Knights, who had him in great honour and esteem, for that they took him to be a right cunning and valourous Champion. . . ."

---

<sup>1</sup> According to advertisements appended to "Don Juan Lamberto," the First Part, "Montelion" was author of other works, viz., "Comical Almanacks for 1660 and 1661," sm. 8vo. The first edition of "Don Juan Lamberto" contains no cuts, and was "Sold by *Henry Marsh* at the *Princes Arms* in *Chancery-lane*, near Fleetstreet. 1661," E. 1048/8. The name and title, "Montelion, Knight of the Oracle," appear in "The Famous History of Montelion, Knight of the Oracle, Son to the True Mirrour of Princes, the Most Renowned *Persicles*, King of *Assyria*, etc. London, Printed for *A. Bettsworth* and *C. Hitch*: at the *Red-Lyon*," &c. 1077, e. 34.

The Knight of the mysterious Allegories," referred to in the ninth chapter, above quoted, was Sir Henry Vane, the younger, so called on account of his being the author of several mystical books and spiritual theories, which were not acceptable to the writer of "Don Juan Lamberto." Vane was the principal of a sect which went by his name. He is satirized in one of the chapters of this book by means of the following description: "Chap. IV. How his Father sent him to School, and how he there set the Boyes against their Master, and bred differences between the Master and his Wife."

Major-General Lambert was called "The Knight of the Golden Tulep" on account of his hearty love for flowers, especially tulips, which he cultivated with great zeal and success during his residence in Holland, where the tulip-fever was then at its height, and afterwards during his long exile in Guernsey. This distinguished officer was very fond of painting, and occupied much of his leisure in the exercise of that art. Almost the latest reference to him in the history of the times arose through Titus Oates' preposterous charge against him as concerned in the "Popish Plot" of 1679; "But," wrote Burnet, "he had been kept in prison ever since the Restoration, and by that time had lost all memory and sense," so little was he then capable of the military command assigned to him in Oates' depositions. There is a portrait of Lambert, sitting and painting, by J. Smith. See "The Prayer of Col. John Lambert in Captivity," 1660, 669, f. 25/15; "The Gang, or the nine worthies and champions, Lambert, &c.," 669, f. 22/71; and "The Hangmans Last Will and Testament," 699, f. 22/72; "Poor John, or a Lenten Dish," 669, f. 24/14; Slingsby Bethel's "Interests of the Princes and States of Europe."

The book from which the woodcut in question was taken is in the British Museum, Grenville Library, 4132. This copy contains two impressions of the woodcut; it is bound with the second part of the same work, which is referred to in the following articles, Nos. 931, 932, 933, 934, 935, 936, 937, and 999. Further satirical notices of Gen. Lambert, Sir H. Vane, and others of the Committee of Safety will be found in "An Exact Account of the Receipts and Disbursements Expended by the Committee of Safety," &c., 1660, 816, m. 19/38.

$4\frac{5}{8} \times 5\frac{3}{4}$  in.

## 921.

RICHARD CROMWELL AS A COOPER.—"Lord Richard Cromwell"  
Schildknaep en Kuyper. Mons<sup>r</sup> Richard Cromwel Ton-  
nelier. [April 22, 1659]

A BROADSIDE, with a print, representing how Richard Cromwell with a mallet breaks up a cask, whence escape a flight of owls, each bearing a candle, and most of them crying out "*King*" as they fly away. Pickleherring, the Fool, raises his hands, wondering at his folly. Against the wall is a picture of "The Frogs and King Stork," and another of a state proclamation taking place in the courtyard of a mansion, above the door of which is the shield of the Commonwealth: coopers' tools lie about the floor of the room. There must have been a table of reference to the letters in this print. See, for a similar design, "Oliver the Protector as Hercules," April 20, 1653, No. 857, 1653.

In German and French, these verses and fables are on a separate sheet:

"Quoy que je frappe du Marteau,  
Tousjours il manque a ce Tonneau,  
Quoy que de neuf je le relie  
De Bois, de Fer, il se deslie  
Un serela l'autre, ne veut plier,  
Je n'entend rien a ce mestier,  
Je m'en suis par trop fait accroire,  
En me fiant à ma Doloire,



A mon Compas, à mon Haulet,  
 Qui de Maistre, m'ont fait Valet,  
 Je laisse la, Tonneaux, Bariques,  
 Je veux chercher autres pratiques,  
 Avant de tomber au mesfait,  
 D'avoir ce gros Tonneau mal fait  
 Je prendray, quand je m'advise  
 Mon Marteau qui tout debrise,  
 Et fonceray d'un coup de main,  
 Mon Tonneau qui ne vaut rien,  
 Tous mes Orfrayes qui dedans nichent,  
 Ont prins essors, & se desnichent,  
 Ils ne m'estiment qu'un Faquin  
 Non Tonnelier, mais un Badin,  
 King, King, King, Qui est la? qui crie,  
 C'est mes Hiboux qui fuyent la lie,  
 Ils sont aveugles en lunettez,  
 Portent Chandelles sans clartez  
 Laissons les faire, pour moy je quitte  
 l'Art, l'ouvrage, & la conduite  
 A un autre, qui mieux l'entend.

*Pekelharing te fol, Parle,*  
 Ha, ha, ha, de rire je me fend,  
 Mon Monnelier quitte la Dove,  
 Il bande a part, qu'on ne le trouve,  
 Il a bien tost le pied leve,  
 Honteux de son Tonneau crevé,  
 Il ne sçavoit pas bien l'Histoire,  
 A manier une Doloire,  
 Son Pere a mieux l'entendu,  
 Qui un grand Maistre s'a rendu,  
 Par le seret de besongne  
 Du Tirefond, qui rien ne cogne,  
 Il sceut les Fonds si bien renger  
 Que son Tonneau, fut sans danger  
 Mais quoy, mon Tonnelier de Fable,  
 N'a pas bien tourné son Gable,  
 Tous ses graveaux se sont rompus,  
 Et ses Hulots se sont perdus,  
 Le Coing chasseur, qui Cercles range  
 Il oublia, c'est chose estrange,  
 Il fit de son poing un Maillet  
 Et de sa Tonne un Barillet,  
 Plus fol que moy je te descrie,  
 Et me moque de ta folie,  
 Ton Tonneau est par tout fendu,  
 Tes Oiseaux t'ont pris a la Glu,  
 J'ay creu seul estre fol de la Ville,  
 Mais mon Cuvelier mal-habile,  
 Veut faire avec moy un Consers,  
 Ca donc chantons, en prose, en vers,  
 La Fable, dont voicy la suite,  
 Ainsi q' Esope la deduite."

Then follows the fable of "The Frogs who desired a King," Charles being King Log, Oliver King Stork.

## 922.

"ECCLESIA ANGL:" Frontispiece to "The History of the English and Scotch Presbytery. Wherein is discovered their Designes and Practises for the Subversion of Government in Church and State. Written in French, by an Eminent Divine of the Reformed Church, and now Englished."

[By Hollar.] Printed in Villa Franca, Anno Dom. 1659. In MS. "April." ["April" 1659.]

This print is divided in two parts. The upper portion represents a man standing at the side of a palm with his left foot raised against its trunk, and with a bill-hook lopping its foliage; at his feet lie a pickaxe and spade; on the opposite side of the trunk is "*Non Odit Tamen.*" In the lower portion, an old man, wearing a long furred robe, and carrying a staff in his right hand, contemplates an archiepiscopal mitre which stands upon a dunghill; on a label are the words "*Tollat Te, qui te non nouit.*"

The book to which this print belongs is E. 1785. See Partley's "Wen. Hollar," No. 478.

$3\frac{1}{2} \times 6\frac{1}{11}$  in.

## 923.

THE WORLD IN A MAIZE, OR, OLIVERS GHOST.

London, Printed in the year, 1659. In MS. "May 21." ["May 21," 1659]

On the title-page to this tract is the same woodcut as that which was used for No. 1. in "A Dialogue Betwixt the Ghosts of Charles the I. Late King of England: and Oliver The late Usurping Protector," "June 9," 1659.

The text consists of a dialogue between the ghost of Oliver the Protector and his son Richard, and comprises references to many men of the time. It concludes with a song by Richard Cromwell to the tune of "Tom of Bedlam."

$2\frac{3}{4} \times 2\frac{3}{4}$  in.

Brit. Mus. Library, E. 983 / 23.

## 924.

A DIALOGUE BETWIXT THE GHOSTS OF CHARLS THE I, LATE KING OF ENGLAND: AND OLIVER THE LATE USURPING PROTECTOR.

London, Printed in the year, 1659. In MS. "June 9." ["June 9," 1659]

On the frontispiece to this tract are two woodcuts, representing two ghosts. That which is on our left (1) appears to have been intended to be visible by moonlight, for, although a lighted torch is in its hand, the background is white, and a half-moon is in the upper right-hand corner of the cut (see "The Lunatick Lover, 1659 P, No. 942, 1659, where this cut was used as No. 2). The figure on our right (2) is the same, reduced, as that which was used in the like position for "A Messenger from the Dead," "March 4," 1658, No. 910, 1658, and "A New Meeting of Ghosts at Tybvrn," "March 18," 1660, No. 947, 1660. The figure

to our left was likewise used for "The World in a Maize," &c., "May 21," 1659, No. 923, 1659. In the present frontispiece both ghosts look to our left.

The text represents the indignation of Charles' ghost on meeting that of the Protector, and the entreaties of the latter for pardon, with a confession of his sins against the king and his family; in return, the spirit of Charles rates that of the Protector, which further describes its miserable condition, "feels pains coming on," and vanishes.

See also "A New Conference Between the Ghosts of King Charles and Oliver Cromwell. Faithfully communicated by Adam Wood." 1659, E. 988 / 28.

No. 1.— $2\frac{3}{8} \times 2\frac{3}{4}$  in.

Brit. Mus. Library, E. 985 / 24.

No. 2.— $2\frac{1}{8} \times 3$  in.

## 925.

## A DIALOGUE BETWIXT AN EXCISE-MAN AND DEATH.

Printed by I. C. 1659. In MS. "July 2."

["July 2," 1659]

A BROADSIDE containing a woodcut, which represents Death armed with a javelin, meeting an exciseman. Near the latter, on the right, are barrels and other stores.

The dialogue consists of ninety-two lines, commencing,—

"Upon a time when *Titans* Steeds were driven,  
To drench themselves beneath the Western Heaven,  
And sable *Morpheus* had his Curtains spread,  
And silent Night had laid the World to bed:  
'Mongst other Night-Birds which did seeke for Prey,  
A blunt *Excise-man*, which abhor'd the Day,  
Was rambling forth to seeke himselfe a Booty,  
'Mongst *Merchants* Goods which had not paid the Duty:  
*But walking all alone Death chanc'd to meet him,*  
*And in this manner did begin to greet him,"* &c.

$5\frac{1}{2} \times 2\frac{7}{8}$  in.

Brit. Mus. Library, 669. f. 21 / 58.

## 926.

ELIZABETH FOOLS WARNING, Being a true and most perfect relation of all that has happened to her since her marriage. Being a Caveat for all young women to marry with old men. Experientia docet. By Elizabeth With of Woodbridge.

London, Printed for Francis Coles in the Old-Baily, 1659. In MS. "July 10."

["July 10," 1659]

THE frontispiece to this tract is a woodcut of a woman, printed very black: she wears an apron, and holds a nosegay in her right hand; has a broad cape upon her shoulders, and a handkerchief (?) in her left hand.

The text, which is in verse, gives an account of Elizabeth Fool's marriage and married life with an old man who was a miser.

$2\frac{3}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 2122/1.

## 927.

THE COURT CAREER, DEATH SHADOW'D TO LIFE, OR SHADOWES OF LIFE AND DEATH. A Pasquil Dialogue Seriously perused and highly approved by the clearest Judgments.

Printed in the Year 1659. In MS. "July 16." ["July 16," 1659]

ON the title-page of this tract are two woodcuts, representing, in figures to the knees, two ghosts, facing each other and holding torches. That on our left, which was intended for the Spirit of Charles I., is crowned, and appears with a nimbus about its head; the background contains part of a palace. That on our right, which was probably intended for the Protector Oliver, is surrounded by flames and inclosed as if in a cave.

The text consists of a dialogue between these ghosts, which is begun by that of Charles with—

"How now Noll! what wind blows you thither?"

The Spirit of the Protector describes, from a Royalist's point of view, his crimes, with references to Hugh Peters, General Lambert, Col. Barkstead and others; he denies leaving the succession in the Protectorate to his son Richard, but avers it was left to Divine Providence. The Spirit refers also to the "admonitions" of his daughter, Mrs. Claypole, and to Col. Pride, Secretary Thurloe, "Lashley," Love, Gerrard, Vowel, President Lisle, Sir George Lisle, Hewitt, Richard Cromwell, Cardinal Mazarin, &c.

$4\frac{1}{4} \times 2\frac{7}{8}$  in.

Brit. Mus. Library, E. 989 / 27.

## 928.

THE LORD HENRY CROMWELS SPEECH IN THE HOUSE.

Publication line cut off. In MS. "Oct. 31" [1659]. ["Oct. 31," 1659]

ON the title-page of this tract is a woodcut, representing, in front, the church of St. Margaret, Westminster, with its yard inclosed; behind, the Gatehouse (?) at Westminster. On our left is a porch, from which a crowd of persons in broad-brimmed hats are issuing; above it is "Westminster." On our right is another porch, and persons issuing from it; above is "Dublin."

The text consists of a speech, which is ironically attributed to the then late Lord Deputy of Ireland, who was recalled from his post in Aug. 1659.

$4\frac{1}{2} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, E. 1001 / 15.

## 929.

BRADSHAW'S ULTIMATUM VALE. Being the last Words That are ever intended to be Spoke of Him. As they were delivered in a Sermon Preach'd at his Interment. By J[ohn] O[wen] D.D., Time-Serger general of England.

Oxon: Printed in the Year, 1660. In MS. "Xber. 30, 1659."

["Nov. 30," 1659]

ON page 3 of this tract is a woodcut, representing the dial of a clock, of which the figure X is uppermost, the hand pointing to XI $\frac{1}{2}$ . Above is printed, "Hearken

unto the words of my Text, as you shall find them written round the dyall of Pancridge [St. Pancras] Church [London]." "Wee must" follows, and refers to the inscriptions about the dial,—"*Flie swifte from sinne,*" and "*Spend well the time.*"

The text consists of a satirical sermon on the burial of President Bradshaw, which is ascribed to Dr. John Owen, Dean of Christchurch, Oxford, and Vice-Chancellor of that University. President Bradshaw died Oct. 31, 1659.

Circle,  $3\frac{3}{8}$  in.

Brit. Mus. Library, E. 1011 / 1.

### 930.

THE FRONTISPIECE to "The Horn exalted or Roome for Cuckolds. Being A Treatise Concerning The Reason and Original of the word Cuckold, and why such are said to wear Horns. Very proper for these Times, when Men are Butting, and Pushing, and Goring, and Horning one another. Also An Appendix Concerning Women and Jealousie."

*London, Printed for J. Cadwel, and are to be sold at the Royal Exchange, and in Westminster-Hall, MDCLXI. In MS. "Nouemb: 1660."*

[By Faithorne?]

[“Nov.” 1659]

THE frontispiece to this book is an engraving, which represents a man dressed in a "Roman shape," and, with horns growing on his head, standing in a field surrounded by various horned beasts; on a cloud above are Venus and Cupid. The moon, also horned, appears above a tree, the boughs of which exhibit horn-like forms.

$3\frac{1}{2} \times 5\frac{1}{4}$  in.

Brit. Mus. Library, E. 1808/3.

### 931.

"THE GYANT HUSONIO." Portrait of Colonel John Hewson. [1659]

This caricature of Col. Hewson is the frontispiece to the "Second and last Part" of "Don Juan Lamberto: or a Comical History of the Late Times." By *Montelion Knight of the Oraele, &c.* London. Printed by *T. Leach*, for *Hen. Marsh*, at the *Princes Arms in Chancery-lane near Fleetstreet*, 1661." The "Gyant Desborough, Meek Knight, and Lambert," April 6, 1659, No. 920, 1659, describes and quotes from this curious book. "Don Juan Lamberto," both Parts, is in the Grenville Library, No. 4132.

The woodcut represents a tall one-eyed man, in full armour of the time of Charles I., except his head, which is bare; in his right hand he holds an enormous club, reaching from the ground to the level of his eyes. In his left hand, and resting on the ground, is a shield, with the ace of clubs upon it, by way of cognizance.

An account of "The Gyant Husonius," or rather of his deeds, is given in Part I., Chapter XVIII., of this book. By this it appears that the author conceives him to have been sent against the young men of the city of London, who, the weather having been cold, ventured to play at foot-ball in the streets, "Which being related unto the Council of Safety, they were sore afraid, fearing lest the Christians having such a pretence to assemble together might rise against them; wherefore they sent command immediately to the Gyant Husonius to go into the City, for fear of the worst.

Now such was the hast he was in, that because he could not readily find his own Arms he was forced to put on his head a great iron poridge-pot which was next at hand; instead of his shield he took the pot-lid, and in lieu of his Pace, he pul'd up one of the great Elms in the Forest of St. James; and thus accoutred, away he goes, taking a great Band of souldiers along with him. The Christians hearing of his coming, shut the Gates of the City, thinking to keep him out; but the Gyant pusht them open, with as much ease, as if they had been made of Past-board; and finding his own Shield defective, he made use of one of the Gates for his Buckler all that day. But notwithstanding his coming, the Christians continued playing at Football, not dreaming that their sport had been offensive. But so it fell out, that one of the Christians striking the Ball right stremous, by which his foot kick'd the Ball full in the Gyants Face, so that his Eye was in great danger. The Gyant who had but one Eye, and being jealous that the Christians intended to put out that too, was sorely enraged; wherefore in great fury he laid about him with his huge Elm among the multitude, killing six of the Christians at one blow; which the Christians beholding they incontinently fled away. That, when the Gyant Husonius saw, he thought it good time to satisfie his hunger, as well as his revenge. Thereupon he straightway went and took up one of the dead Christians, and so sitting down upon the ridge of a house in a moment devoured him raw without either bread or salt; and having finished his bloody Meal, Now, quoth he, I have din'd as well as ever I did in my life had I but half a Child to close my stomach. The Young men seeing this, would have all together fallen upon the Gyant, so little they car'd either for his arms, or the vastness of his proportions; but the chief Governour fearing the danger of popular Tumults, chose rather to put up in silence the injuries of the Gyant, then hazard the safety of the City, when there seemed other probable means of securing it: wherefore the Gyant seeing at length none to oppose him, returned with great triumph to the place from whence he came, and was receiv'd with much gladnesse by the Council of Safety, only they rebuked him, that he did not bring the rest of those Christians along with him which he had kill'd, that he might have had them for his supper."

The Second Part of "Don Juan Lamberto" contains further accounts of the behaviour of this giant. See "King Charles his Glory," &c., 1660, No. 979, 1660.

For further contemporary satire on Col. Hewson, see Gayton's pamphlet "Walk, Knaves, Walk"; "A Hyme to the Gentle-Craft, or Hewson's Lamentation," 669. f. 22/64, and 643. m. 9/75; "The Coblers Last Will and Testament," 643. m. 9/76.

3½ × 5 in.

Brit. Mus. Library (Grenville), 4132.

### 932.

"THE DEVIL IN THE SHAPE OF A SEA-HORSE." From "The Second Part of Don Juan Lamberto, or a Comical History of the Late Times," London, 1661, 2d edit. [1659]

This woodcut resembles a rhinoceros,<sup>1</sup> as depicted in the seventeenth century, rather than a "sea-horse" or walrus. It is referred to in the text of "Don Juan Lamberto," "the Second Part," in the following terms. Chapter I. is headed thus—

"How the Seer *Lisle* hearing of the return of the lawful King of *Britain*, devised for to flye out of the Land; how he made him a Periwig of Camels hair; and how he fled into *Ægypt* in a winged Chariot." In this chapter an account of the "Devil in

<sup>1</sup> This woodcut was originally designed as an emblem, with the title "Non invicta recedo," on p. 106, of Henry Peacham's "Minerva Britanna," the Second Part, 1612, where it stands for a rhinoceros, and is dedicated, by the author, "To my Scholler Mr. Hannibal Baskerville."

the shape of a Sea-horse" occurs: "But mark ye right well what I shall say, he [Lisle] may thank himself for it; For when he came to those years, which are cyleped years of discretion, he began to feel in his little pocket, but found therein no money: Then quoth he; O my accursed Stars, why suffer ye this evil for to befall me: Then there arose a thing out of the Earth like a great Sea-horse, with long hair as black as Charcoal, at the sight thereof he fell flat on his back to the ground, and as he lay along, the spirit walked and walked over him, and at length p——d in his face; after which it spoke."

$2\frac{1}{2} \times 2$  in.

Brit. Mus. Library (Grenville), 4132.

### 933.

PORTRAIT OF COL. JOHN HEWSON, *i. e.* the "Gyant Husonio," in disguise, in the Second Part of "Don Juan Lamberto, or a Comical History of the Late Times," London, 1661. [1659]

THIS is the figure of a man in a common dress of the times of the Commonwealth and Charles II.; he wears shoes, hose, breeches, an apron, a jerkin, and, upon his head, a tall skull-cap; round his waist is a broad belt, into which is tucked the lower edge of his apron. In his right hand is a long staff, which rests upon his shoulder. By a strap which crosses his chest he bears a knapsack at his back. By his side trots a dog. This woodcut is referred to in Chapter III. of the Second Part of "Don Juan Lamberto," which is headed thus, "How the Gyant Husonio went to seek a Den and a Mountain, and what happened thereupon."

In the text of this chapter the following appears: "Now by my faith quoth the Gyant Husonio, for I munnot tarry any longer in the Land of Brittain, seeing that the enchanted Castles are all pull'd down, and the Sun-defying Forrests are all rooted up by the forty Tyrants." This is the style which is used throughout the book for the Committee of Safety, or remnant of the Long Parliament, which assembled in London after the resignation of Richard Cromwell. The giant then consults an astrologer, of whom there is a representation, in an oval portrait (elsewhere used to represent William Lilly) of a young man, holding a pentangle and divining-book. This seer being compelled by Husonio, puts a flea, the spirit "Pipantabor," in his ear, under whose guidance he sets forth on his journey in disguise and undertakes a contest with Neptune. In Chapter XI. there is a further account of how the "Gyant Husonio," who landed in Normandy after his contest with Neptune, "went and built himself a Castle in the Air, intending to live a private life."

$3\frac{1}{2} \times 3\frac{1}{2}$  in.

Brit. Mus. Library (Grenville), 4132.

### 934.

"THE GYANT HUSONIO" [COL. JOHN HEWSON], AS HE APPEARED AFTER WADING THROUGH THE SEA. In the "Second Part" of "Don Juan Lamberto, or a Comical History of the Late Times." London, 1661. [1659]

A WOODCUT occurs in Chapter III. of the Second Part of "Don Juan Lamberto," (see "The Gyant Desborough, Meek Knight, Lambert," April 6, 1659, No. 920, 1659), which appears, from its position in the volume, and the absence of particulars about it in other parts of the text, to be intended for such a representation as the above title describes. It shows a man walking bare-legged and bare-headed, in his shirt only, carrying his breeches under his right arm, and a long staff in his left hand.

$3\frac{1}{2} \times 3\frac{1}{2}$  in.

Brit. Mus. Library (Grenville), 4132.

## 935.

THE GYANT HUSONIO [COL. JOHN HEWSON] AND THE SLEEPING DAMSEL IN A WOOD. In the Second Part of "Don Juan Lamberto or a Commical History of the Late Times." London, 1661. [1659]

THIS woodcut represents a man with a rope in his hand, and as if preparing to bind with it a naked woman, who lies beneath a tree. The block which supplied this woodcut was originally prepared for Henry Peacham's "Minerva Britanna," the Second Part, 1612, p. 194, and was designed as an emblem of "Fortuna maior," in a group of Poverty binding Fortune. The subject is described in Chapter V. of the Second Part of "Don Juan Lamberto."

$2\frac{3}{8} \times 2\frac{1}{2}$  in.

Brit. Mus. Library (Grenville), 4132.

## 936.

"HOW THE ARCH-PRIEST HUGO PETROS [HUGH PETERS], MADE LOVE UNTO THE FAIR DOLCOMONA [Lady Fairfax, daughter of Lord Vere], who was married to Kilmaddox Knight of the Bloody Cleaver [General Fairfax]. In the Second Part of Don Juan Lamberto or a Comical History of the Late Times." London, 1661. [1659]

THE figures of a man and woman, in Puritan costumes, embracing. This woodcut was often used with the broadsides of the time in question; it is in the eighth chapter of "Don Juan Lamberto," and was evidently not prepared for that text, as it represents an exterior, whereas the text refers to an interior as the scene of the subject in question. A copy of this cut will be found in "The Debtford Plumb Cake," &c., 643, m. 9/92. According to the text, Hugo Petros (Hugh Peters), having fallen in love with Dolcomona (Lady Fairfax), wrote a letter to her, and sent it by his servant, who was detected whispering in the lady's ear by her husband, who thereupon severely beat his wife, which led to her seeking the would-be lover, and the interview which appears in this print.

General Fairfax was styled the "Knight of the Bloody Cleaver" in a Dutch print of this time; he appears with a cleaver in his hand, and this is called a representation of "Carnifex Regis Angliæ" (see the portrait of this general holding in his right hand the head of Charles I. by the hair, and in his left an axe, "The Preacher and the Headsman," &c., Jan. 30, 1649, No. 744, 1658, and "The Horrible Tailman, applied to the Bragadocio State of England," 1658, No. 918, 1658).

See "The case of Mr. Hugh Peters, impartially communicated to the View and Censure of the Whole World, written by his own hand," E. 1034/10; "The Speeches and Prayers of Major-Gen. Harrison, Mr. Hugh Peters," and others, at their executions, Oct. 13, 15, 16, 17, and 19, 1660, E. 1053/1.

$3\frac{3}{8} \times 2\frac{3}{8}$  in.

Brit. Mus. Library (Grenville), 4132.



## 937.

THE DEVIL, AS RAISED BY THOMAS SCOT, THE REGICIDE. In the ninth Chapter of the Second Part of "Don Juan Lamberto or a Comical History of the Late Times." London, 1661. [1659]

THE figure of a creature having horns and large ears; his lower limbs like those of a goat. He bears in his hands a long-handled broom and a lighted candle. This figure appears to be dancing in a circle, upon which dance also little black figures of men and women. Two birds fly away in the background; also, in the middle on our left (1) a man playing on a pipe; (2) in the lower corner on our left, a jug; (3) a vessel in the lower corner on our right; (4) in the middle on our right, a cat seated on its hind quarters.

This design is, in the ninth chapter of the Second Part of "Don Juan Lamberto," thus referred to in the heading of that chapter:—"How the Necromancer Scoto [Thomas Scot, the Regicide, one of the Council of State, and Secretary of State, Member of the Long Parliament] seeing the Devices of the Tyrants [the Council of State] to fail, would have raised up the Devil to his assistance." The woodcut has not been prepared for the text, which it does not closely reproduce.

There is another version of this design in "Mad Pranks," 1628. Versions of this cut also appeared as No. 3. in "The English Fortune-Teller," 1628?, No. 111, 1628; No. 2, in "The Mad Merry Pranks of Robin-Good-Fellow," c. 1659, No. 943, 1659; in "Robin Goodfellow," 1628, No. 106, 1628; in "Witchcraft discovered and punished," c. 1659, No. 944, 1659; and as No. 4, in "The Ragman," 1659?, No. 941, 1659.

$3\frac{1}{8} \times 2\frac{1}{2}$  in.

Brit. Mus. Library (Grenville), 4132.

## 938.

MAL CUT PURSE. (Mary Frith).

London, Published 1793, by I. Caulfield.

[1659]

COPY from an old portrait of this person, in Caulfield's "Memoirs of Remarkable Persons," 1794. The original was engraved for "The Life and Death of Mrs. Mary Frith, Commonly Called Mal Cutpurse, Exactly Collected and now Published for the Delight and Recreation of all Merry disposed Persons," London, 1662; 1079, b. 11,—a copy which does not contain the portrait.

The woman is represented in a man's dress, with a broad-flapped hat and wide square collar; her coat-sleeves are slashed, and the sleeves of her shirt are pulled out, so as to appear full at the wrists. A sword is thrust through the lappels of her coat. An eagle, a monkey and a lion are represented with the woman.

Below the print are these lines:—

"See here the Presidess o'th pilfring Trade  
Mercuryes second; Venus's onely Mayd  
Doublet and breeches in a Un'form dresse  
The Female Humurrist a Kickshaw messe  
Here no attraction that your fancy greets  
But if her Features please not read her Feast."

The address "To the Reader" of the biography to which this portrait belonged says of Mal Cutpurse, "She was the Living Discription and Portraiture of a Schism

and Separation, her Doublet and Petticoate understanding one another, no better than Presbytery and Independency; and it was wondrous by some, that in that imitation of the latter, and in honour of the Rump she wore not the Breeches; but it seems she was Loath to innovate in her Old Years." The biography states that she was born in 1589, in Barbican, at the upper end of Aldersgate Street, London, the daughter of a shoemaker, and comprises many curious notes and anecdotes of the time. Mal Cutpurse died in 1659.

See "An Exact Diurnall of the Parliament of Ladyes," "May 6," 1647, No. 679, 1647.

$3\frac{3}{4} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 131. b. 23.

## 939.

## MARY FRITH ALIAS MALL CUTPURSE.

*R. Cooper, sculpt.*

[1659]

THIS is a copy of the print described as "Mal Cut Purse," (Mary Frith), 1659, No. 938, 1659.

It was published in Baldwin's "Illustrations to Hudibras," 1821.

Below the print is "Mary Frith, alias Mall Cutpurse, from a rare Print prefixed to her Life, 1662."

$3\frac{1}{4} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, 1267. d. and 2101. c.

## 940.

## MOLL CUT PURSE. (Mary Frith).

[1659]

COPY from an old print, of a portrait of this person. A proof before all letters, on India paper.

This shows the woman in a man's dress, broad flapped hat, wide square collar, standing. For a further description, see "Mal Cut-Purse (Mary Frith)", same date, No. 938, 1659.

$3\frac{1}{4} \times 3\frac{3}{4}$  in.

## 941.

## THE RAG-MAN: or,

A company that fell at odds one day,  
Which of them should carry the Cunny skins away,  
They strove who should have it, but none of them wise,  
For the Usurer and the Divell carried away the prize.

*London Printed for Fr. Grove dwelling on Snow-hill.*

[1659?]

A BROADSIDE with five woodcuts: (1) represents a man walking as if on a hill, his right hand extended from his side, his left hand in the pocket of his breeches; (2), a man walking to our left and blowing a trumpet; (3), a man walking to our left, having a satchel or pack slung over his shoulders and sustained by a stick, which is in his left hand; in his right hand is a rabbit (?), from his lips proceeds a label, which, reading in reverse, is inscribed, "*What bunny skins have you Mistress*"; this was used for No. 3. in "A New Ballad, called, The Protestants Prophesie," 1680?, No. 1102, 1680; (4) is the same woodcut as that which was used for No. 3, in "Witchcraft discovered and punished," &c., c. 1659?, No. 944, 1659;

versions of the same were used as No. 3, in "The English Fortune-Teller," 1628?, No. 111, 1628, as No. 2, in "The Mad Merry Pranks of Robin-Good-fellow," c. 1659, No. 943, 1659, in "The Devil, as raised by Thomas Scot, the Regicide," 1659, No. 937, 1659, and in "Robin Goodfellow," 1628, No. 106, 1628,—it represents the devil holding a broom and lighted candle, &c.; (5) shows a man walking to our left and holding up his right hand.

No. 3 has been printed in reverse, as the inscription shows.

Below these cuts is a ballad, beginning—

"There was a Ragman and a mad man," &c.

and continuing with speeches of various workmen and tradesmen.

- |  |  |
|--|--|
| 1.— $1\frac{1}{2} \times 2\frac{5}{8}$ in. | Brit. Mus. Library, C. 20, f. "Roxburghe Ballads," |
| 2.— $1\frac{1}{4} \times 1\frac{7}{8}$ in. | vol. iii. p. 182.                                  |
| 3.— $2\frac{5}{8} \times 3\frac{1}{2}$ in. |  |
| 4.— $3\frac{3}{8} \times 3\frac{3}{8}$ in. |  |
| 5.— $2\frac{3}{8} \times 3\frac{1}{2}$ in. |  |

## 942.

THE LUNATICK LOVER, or, The Young Man's Call to Grim King of the Ghosts for Cure. To an Excellent New Tune.

Printed for P. Brooksby, at the Golden-Ball, in Pye-Corner. [1659?]

A BROADSIDE with two woodcuts. No. 1 represents a man, who wears a broad-brimmed hat, a short cloak, long hair and shoes, walking to our right and carrying a stick. No. 2 was used as No. 1 in "A Dialogue Betwixt the Ghosts of Charls I, Late King of England: and Oliver The late Usurping Protector," "June 9," 1659, No. 924, 1659.

Below the woodcuts is a ballad beginning—

"Grim King of the Ghosts make hast,  
and bring hither all your Train;  
See how the pale Moon do's wast!  
and just now is in the Wain," &c.

Another copy of this ballad, with an additional woodcut of a lady's portrait enclosed by a circular frame, is in Brit. Mus. Library, C. 20, f. "Roxburghe Ballads," vol. ii. p. 317.

- |  |   |
|--|---|
| 1.— $2 \times 2\frac{7}{8}$ in.            | Brit. Mus. Library, 643, m. 9. "Bagford Ballads," |
| 2.— $2\frac{3}{8} \times 3\frac{1}{2}$ in. | vol. i. p. 53.                                    |

## 943.

THE MAD MERRY PRANKS OF ROBIN-GOOD-FELLOW. To the Tune of, Dulcina, &c.

London: Printed by and for W. O. (W. Onely) and sold by C. Bates in Pye-corner. [c. 1659]

At the head of this ballad are three woodcuts. No. 1 represents a "wild man," with his body and limbs covered by hair, and wearing a girdle and a garland of leaves; having in his hand a long bough of a tree or trunk of a sapling. This was originally used in Bulwer's "Anthropometamorphosis," 1653, p. 472, E. 700/1; it was also used for "Robin Hood, Will Scadlock, and Little John," ("Roxburghe Ballads," C. 20, f. vol. i. p. 358). No. 2 is another version of the woodcut, which

is described under "Robin Goodfellow," 1628, No. 106, 1628; see also "The Devil, as raised by Thomas Scot, the Regicide," 1659, No. 937, 1659; No. 3, in "The English Fortune-Teller," 1628?, No. 111, 1628; No. 3 in "Witchcraft discovered and punished," c. 1659, No. 944, 1659; No. 4 in "The Ragman," 1659?, No. 941, 1659. As the block from which the impression now in question was taken was worm-eaten when thus used, it is probable that the ballad was published long after it was prepared for another service. No. 3 is the figure of a man, standing, in front view, naked and painted in black and white interchangeably; also with crescents and suns. His hair is long; two feathers issue from his forehead; a javelin is in his right hand. This was originally used in Bulwer's "Anthropometamorphosis," 1653, p. 460.

The ballad begins thus—

From Obrion in Fairy Land,  
the King of Ghosts and Shaddows there,  
Mad Robin, I at his Command,  
am sent to view the Night-sports here;  
What Revel Rout,  
Is kept about,  
In every corner where I go,  
I will o're see,  
And merry be,  
And make good sport with, Ho, ho, ho."

This item is classed with "The Devil, as raised by Thomas Scot," &c. for convenience of reference, but, from the worm-eaten state of the block when used for "Mad Merry Pranks," &c., it is obvious that it had been prepared for another service long anterior to the date of the publication of this broadside. This later date may be determined approximately by the fact that C. Bates, "in Pye Corner," who sold "Mad Merry Pranks," also published a ballad styled "Devol's (Duval's) last Farewel, *vide* 643, m. 9, "Bagford Ballads," vol. i. p. 47. Claude Duval was executed in 1670. "W. O." was doubtless William Oneley, the printer of many broadsides.<sup>1</sup>

- 1.— $2\frac{1}{8} \times 3\frac{1}{4}$  in.  
2.— $2\frac{7}{8} \times 2\frac{1}{2}$  in.  
3.— $2\frac{1}{4} \times 3\frac{1}{2}$  in.

Brit. Mus. Library, 643. m. 9, p. 51, and 643. m. 10, p. 118, "Bagford Ballads," vols. i. and ii.

## 944.

### WITCHCRAFT DISCOVERED AND PUNISHED, Or, the Tryals and Condemnations of three Notorious Witches, who were Tried

<sup>1</sup> For another broadside containing this ballad and two other woodcuts, see "The mad-merry pranks of Robbin Good-fellow," with "The Second part. To the same tune." (Roxburghe Ballads, C. 20. f., vol. i., p. 230, and p. 231). "London, Printed for H. G." (? Henry Gosson).

This impression of No. 2 differs from that which is described under "Robin Goodfellow," 1628, No. 106, 1628, in respect to the figure of the dancing creature holding the broom in his left hand, and the lighted candle in his right hand. An owl flies away on our right, the cat is on the same side, the piper on our left, &c. It differs from that which is described under "The Devil, as raised by Thomas Scot, the Regicide," 1659, No. 937, 1659, in having the broom in the right hand of the figure, the large owl on our left, as in "Robin Goodfellow," No. 106, 1628.

The copy of this broadside which is referred to 643. m. 10, in "Bagford Ballads," vol. ii., p. 118, has the publication line thus, "London: Printed by and for W. O. and sold by the Booksellers."

the last Assises, holden at the Castle of Exeter, in the County of Devon: where they received Sentence of Death, for bewitching several Persons, destroying Ships at Sea, and Cattel by Land, &c. To the Tune of, Doctor Faustus; or, Fortune my Foe. [c. 1659]

A **BROADSIDE** with three woodcuts. No. 1 represents a man, and was probably originally designed to show an Indian, wearing a feather crown and long loose robes, and carrying a monkey. No. 2 depicts a woman, also probably intended for an Indian, who wears a feather crown and carries in her left hand what appears to be a bow. No. 3 is described under "Robin-Goodfellow," 1628, No. 106, 1628. It forms No. 3 in "The English Fortune-Teller," 1628?, No. 111, 1628; "The Devil, as raised by Thomas Scot, the Regicide," 1659, No. 937, 1659; also No. 2 in "The Mad Merry Pranks of Robin-Good-fellow," c. 1659, No. 1659. It was used in No. 4 in "The Rag-man," 1659?, No. 941, 1659. It resembles the last, in showing the creature to be holding the broom in his left hand, as described under that head. The block being much worm-eaten, as in "The Mad Merry Pranks," and in the same manner, as in the impression which is there in question, it is grouped here with the later date of the appearance of the design.

The ballad refers to the burning of the women, as described in the title.

- 1.— $1\frac{5}{8} \times 2\frac{3}{8}$  in. Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
 2.— $1\frac{3}{8} \times 2\frac{3}{8}$  in. vol. ii. p. 531.  
 3.— $2\frac{7}{8} \times 2\frac{1}{2}$  in.

## 945.

**FRONTISPIECE** to "The Pretended Saint and the Prophane Libertine, Well met in Prison. Or a Dialogue Between Robert Titchburne, and Henry Marten, Chamber-Fellowes in Newgate."

London, Printed for J. Stafford, 1660. In M.S. "Jan. 18." ["Jan. 18," 1660]

THE frontispiece to this tract is a woodcut figure of a man in a hat and cloak, walking towards the right, with his left hand extended. This block was used again, for the second side of the last leaf of "The two City Juglers," &c., "Aug. 10," 1660, No. 954, 1660.

The text refers to the despondent looks of Alderman Tichborne. Henry Marten rebukes his fellow-prisoner for his lowness of spirits, and asserts that he had contrived a new market for herbwomen, who formerly sat in Cheapside (see "The two City Juglers," &c.), Marten, also laughs "away everything that disturbs our Content, let's make Musick with the Gingling of our Chaines, and let us make our Fetters keep a Noise in Tune; let us turne one of our Acts of Parliament into Hopkins his Rhimes, and sing ourselves into a better Temper. But what thinke you, Mr. Alderman, methinks we want a Girle to compleat the story."

$2\frac{1}{2} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 1873/3.

## 946.

**BURNING THE RUMPS AT TEMPLE BAR.**

[Feb. 12, 1660]

See "Illustrations to Hudibras," c. 1645.

## 947.

A NEW MEETING OF GHOSTS AT TYBVRN. Being a Discourse of Oliver Cromwell, John Bradshaw, Henry Ireton, Thomas Pride, Thomas Scot, Secretary to the Rump, Major Gen. Harrison, & Hugh Peters the Divells Chaplain.

London, Printed in the Year of the Rebellious Phanaticks downfall, 1660. In MS. "March 18." ["March 18," 1660]

ON the back of the title of this tract are two woodcuts, representing ghosts. Above that on our left is written:—

"Here is *Cromwell* a Traytor bold  
Which by no man would be controld.  
Which so much woe on this Land did bring.  
By murdering the Royall King."

Above the cut on our right is:—

"This is *Bradshaw*, that divellish Fiend  
That brought his King to a fatal end  
For which cursed and damn'd act,  
He now doth suffer for his bloody fact."

These blocks were likewise used for "A Messenger from the Dead," "March 4," 1658, No. 910, 1658. That on our right served, with another, for "A Dialogue Betwixt the Ghosts of Charls the I, Late King of England: and Oliver The late Usurping Protector," "June 9," 1659, No. 924, 1659.

Each cut,  $2\frac{1}{8} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, E. 1085/7.

## 948.

(A) PLEASANT DIALOGUE BETWEEN THE COUNTRY-MAN AND CITIZEN, presented to my Lord Generall and Councell of State, at their last Dinner at Drapers Hall, March the 28. 1660. [March 28, 1660]

A BROADSIDE with a woodcut at the top, representing two men, of whom that on our left wears a high plumed hat, a ruff, puffed sleeves, breeches, and a large sword swung across his body; he is in the attitude of speaking. The man on our right looks like a countryman, and carries a long staff upon his right shoulder. This woodcut was frequently used in tracts and broadsides in the middle of the seventeenth century. See "A New Dialogue between Dick of Kent and Wat the Welch-man," "July 2," 1654, No. 879, 1654.

Below the woodcut is a dialogue, in verse, between "Tom" and "Dick," respecting the merits and virtues of the Duke of Albemarle, of which the first three stanzas are as follows—

*Tom.*

"Now would I give my life to see  
this wondrous man of might,

*Dick.*

Dost see that jolly Lad? that's he,  
He warrant him he's right.

Ther's a true Trojan in his face,  
 observe him o're and o're.  
*Dick.* Come Tom if ever George be base  
 ne're trust good fellow more.

" He's none of that Phantastique brood,  
 that murder while they pray,  
 That trusse and cheat us for our good,  
 (all in a Godly way.)  
 He drinks no blood, and they no sack,  
 into their guts will poure,  
 But if George doe not do the knack,  
 ne're trust, &c.

" His quiet conscience needs no guard,  
 He's brave, but full of pity.  
*Tom.* Yet by your leave he knockt so hard  
 h'ad like t'awak'd the city.  
*Dick.* Fool twas the Rump that let a f—t  
 the Chains and Gates it tore,<sup>1</sup>  
 But if George beares not a true heart,  
 ne're trust, &c."

3 × 2½ in. Brit. Mus. Library, C. 20. f. "Roxburghe Ballads," vol. ii. p. 259.

## 949.

## A GREAT AND BLOODY PLOT discovered against His Royal Majesty, Charles, by the Grace of God, &c.

*London, Printed for Samuel Chamberlain, living near the White Swan at Holborn-Bridge, 1660. In MS. "April 16." ["April 16," 1660]*

ON the title-page of this tract is the same woodcut as that which was used for "The Confession of Richard Brandon The Hangman," June 20, 1649, No. 761, 1649; "A Dialogue; or, A Dispute betweene the late Hangman and Death," June 20, 1649, No. 762, 1649.

The text contains several illustrations of what are called "special providences" in respect to the deaths of those who desired or compassed the execution of Charles I., including Lockier and Venn. Lockier was the trooper who spat, or was said to have so done, in the face of Charles I. at Whitehall; he afterwards joined the Levellers, and was shot in St. Paul's Churchyard; see "A Panegyrick," &c., 669, f. 25/51.

The Royalists endeavoured to persuade the world that of those who sat in the High Court of Justice none died peaceably; this story obtained much vulgar credence; when Sir H. Mildmay died in his bed, a portrait was painted, whole length, life-sized, showing the deceased under a pall, which was cut to display the head, hands, and feet. This still exists, and was shown at the National Portrait Exhibition, South Kensington, 1865.

4½ × 3½ in.

Brit. Mus. Library, E. 1021/8.

<sup>1</sup> This refers to the destruction of the gates and chains of London by Monk, as ordered by the Parliament, Feb. 9, 1660.

## 950.

A MERRY new Song wherein you may view  
 The drinking Healths of a Iovial Crew,  
 To t' happie Return of the Figure of Two.  
 The tune is, Ragged and torn and true.

[April 23, 1660]

A BROADSIDE with three woodcuts. No. 1 represents a "figure of 2" with a crown above it. No. 2, two men, standing, with a flagon between them, and holding hats in their hands. No. 3, the same woodcut as that which served for No. 2 in "A Health to all Vintners," &c., 1641, No. 273, 1641, which see for further references.

"The Figure of 2" refers to Charles II. as King of Great Britain and his coronation, April 23, 1660.

Below the woodcuts are eight stanzas, of which the first is as follows :

" I Have bene a Traveller long,  
 and seen the conditions of all,  
 I see how each other they wrong,  
 and the weakest still goes to the wall :  
 And here Ile begin to relate,  
 the crosse condition of those,  
 That hinder our happy state,  
 and now are turned our Foes.  
 Here's a health to the Figure of two,  
 to the rest of the issue renown'd,  
 Wee'l bid all our sorrows adieu,  
 when the Figure of two shall be crown'd."

The fifth verse hints at the meaning of the woodcut :

" Since Nature hath given two hands,  
 but when they are foule I might scorne them,  
 Yet people thus much understands  
 two fine white gloves will adorn them :  
 Two feet for to beare up my body,  
 no more had the Knight of the Sun,  
 But people would thinke me a noddie  
 if two shoes I would not put on.  
 Here's a Health to the Figure of two,  
 to the rest of the Issue Renown'd.  
 Wee'l bid all our Sorrowes adieu  
 When the Figure of two shall be Crown'd."

The last verse is more explicit :

" If any desire to know,  
 this Riddle I now will unfold,  
 It is a Man wrapped in woe,  
 whose Father is wrapped in mould :  
 So now to conclude my Song,  
 I mention him so much the rather,  
 Because he hath suff'rd some wrong ;  
 and beares up the name of his Father.



Here's a Health to the Figure of two,  
to the rest of the Issue Renown'd,  
Wee'l bid all our Sorrowes adieu  
when the Figure of two shall be Crown'd."

1.— $2\frac{5}{8}$  ×  $3\frac{3}{4}$  in.

2.— $3\frac{3}{8}$  ×  $3$  in.

3.— $5\frac{3}{8}$  ×  $3$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
vol. ii. p. 345.

## 951.

THE ENGLISH DEVIL: OR CROMWEL AND HIS MONSTROUS WITCH DISCOVER'D AT WHITE-HALL: With the strange and damnable Speech of this Hellish Monster, by way of Revelation, touching King and Kingdom; with a Narrative of the Infernal Plots, Inhumane Actings, and Barbarous Conspiracies of this grand impostor, and most audacious Rebel, that durst aspire from a Brew-house to the Throne, washing his accursed Hands in the Blood of his Royal Sovereign; and trampling over the Heads of the most Loyal Subjects, making a Foot-ball of a Crown, and endeavouring utterly to extirpate the Royal Progeny, Root and Kinde, Stem and Stock.

*London, Printed by Robert Wood, for George Horton; and are to be sold at the Royal Exchange in Cornhill. 1660. In MS. "July 27." ["July 27," 1660]*

On the title-page of this tract is a woodcut, representing an old woman feeding a cat with a spoon; beside the cat, who is seated in a box, are two toads.

This block was likewise used for p. 4 of the tract called "The Qvakers terrible Vision," &c., "May 4," 1655, No. 887, 1655.

The text assails the then deceased Protector, and refers to his son Richard, whose deposition is vowed to have been due to "*Fleetwoods Lady*; who stomached it that his preferment should be greater then her Husbands." Further, that "*Cromwel* provided fit food to feed such fantastes (as those which some cherished); for he had provided a Monstrous Witch full of all deceitful craft, who being put in brave cloaths, pretended she was a Lady come from a far Countrey, being sent by God to the Army with a Revelation, which she must make known to the Army, for necessity was laid upon her. This Witch had a fair Lodging prepared for her in *White hall*." There are likewise references to Ireton, "a *Lillonian*" (follower of Lilly), John Lilburne, T. Goodwin, Col. Hewson, and Hugh Peters.

$2\frac{7}{8}$  ×  $1\frac{5}{8}$  in.

Brit Mus. Library, E. 1035/3.

## 952.

FRONTISPIECE to "The Case is Altered. Or, Dreadful news from Hell. In a discourse between the Ghost of this grand Traytor and Tyrant Oliver Croomwel, and Sir

reverence my Lady Joan his wife, at their late meeting near the Scaffold on Tower-hill. With His Epitaph written in hell, on all the grand Traytors, now in the Tower."

*London Printed, for John Andrews at the white Lyon near Pie-Corner. In MS. "Aug. 6, 1660." [“Aug. 6, 1660”]*

THE frontispiece to this tract consists of two heads, cut off at the necks,—of (1) the Protector Oliver and (2) his wife, Mrs. Cromwell. The former wears a broad-brimmed hat with three feathers lying to our right; the face is in three-quarter view, and turned to our left. The second wears a large black woman's hood or wimple; the face is in three-quarter view, and turned to our left.

The dialogue recites the meeting of the speakers on Tower Hill, "near where Sendercome" was buried (the would-be assassin of the Protector, who poisoned himself in the Tower). The Protector's ghost demands what had become of his sons Richard and Henry, and is informed of their fall. The text contains also references to President Bradshaw, Sir A. Haslerigge, Scot, Sir H. Vane the younger, Gen. Lambert, Argyll, Antrim, and Hugh Peters. The Protector is made to say that his son Richard was incapable of ruling, had "more mind to his Dogs and Haucks then he had to be a Tyranical Protector," and that he was led by General Fleetwood.

The tract ends with "The Epitaphs," in verse, of Argyll, Antrim, Sir A. Haslerigge, and Sir H. Vane the younger.

The second portrait is a rough copy of the portrait of Mrs. Cromwell which is prefixed to "The Court and Kitchen of Elizabeth, called Joan Cromwell," 1664 (see "Portrait of Elizabeth Cromwell, wife of the Protector," 1664, No. 1024, 1664).

1.— $3\frac{1}{4} \times 2\frac{3}{8}$  in.

2.— $2\frac{3}{8} \times 2\frac{1}{2}$  in.

Brit. Mus. Library. E. 1869 / 2.

### 953.

THE PHANATICKS PLOT DISCOVERED: being, A true Relation of their strange Proceedings in Gloucester-shire and other Counties; And what hath since hapned upon the appearing of the two great Bodies of Frogs and Toads (as they pretended) in sundry shapes and dreadful Colours; to the great wonder of all Loyal Subjects, that shall seriously peruse these following Lines. To the Tune of, Packingtons Pound.

*Entred according to Order. And Printed by Samuel Burdet, 1660. In MS. "Aug. 9." [“Aug. 9,” 1660]*

THIS broadside comprises three woodcuts: (1), on our left, was originally intended for a portrait of Archbishop Laud; (2), in the centre, represents a man, "Presbyterian," and a woman "Anabaptist"; she has the head of a baby in her hand, and holds it out to him, who starts back in great terror; at her feet lies a knife; behind is the headless body of a child—(this print, except the inscription, has nothing to do with the verses below;); (3), on our right, shows a table with books upon it; a man stands against its further side, holding a book and pointing to a female figure, which holds a book in each hand; above his head are clouds, an arm grasping a sword, an arrow and a skull; a second man approaches the table,

holding out his hands. There is no reference to this in the verses, which begin thus :—

“Kind Friends I am resolved to discover a *thing*,  
Which of late was invented by Foes to our *King*;  
A Phanatical Pamphlet was printed of late,  
To fill honest hearted Affections with Hate :  
But here lies the thing, God hath sent Us a King,  
That hath Wisdom enough to extinguish their Sting ;  
And therefore I wish all Allegiance be given,  
To Him that directly was sent Us from Heaven.

The Phanaticks do tell Us in *Gloucestershire*,  
A parcel of Christians as they call them there,  
Did meet for to worship their unknown *Apollo* ;  
But mark ! for their baseness, hereafter doth follow :  
I have taken the pain, without any gain  
The truth of this matter to you to explain :  
And therefore believe not this flattering thing,  
But stick close to your duty you owe to your king,” &c.

The third of these woodcuts was used on the title-page of “Strange News from New-Gate,” “Jan. 10,” 1647, No. 664, 1647, also on that of “The Declaration and Standard of the Levellers,” &c., April 23, 1649, No. 756, 1649.

The second of these woodcuts was used for the title-page of “Bloody News from Dover,” Feb. 13, 1647, No. 671, 1647, for which tract it was evidently originally prepared.

1.— $2\frac{3}{4} \times 3\frac{3}{8}$  in.

2.— $4 \times 3\frac{3}{8}$  in.

3.— $3\frac{3}{8} \times 3\frac{3}{4}$  in.

Brit. Mus. Library, 669. f. 25/67.

## 954.

THE TWO CITY JUGLERS TICHBORN, AND IRETON : Being a Dialogue : Wherein, Their Rebellions, Treacheries, Treasons, and Cheats, are fully discovered and brought to light : With some particular Demonstrations of adhering to the Rump, and Committee of Safty, to the Ruine as they intended both of Monarchy, City and Country.

Printed for T. Vere, without Newgate, 1660. In MS. “August,” “Aug. 10.”  
[“Aug. 10,” 1660]

ON the title-page of this tract are two small woodcuts of men, the same as those which were used to illustrate “The Hang-mans Lamentation,” &c., 1660, No. 977, 1660. The first was also used for “A Full Relation or Dialogue Between a Loyalist and a converted Phanatick,” “Jan. 21,” 1661, No. 1000, 1661.

In this dialogue, Tichborn says that he has wandered up and down and, for concealment, lived like an owl. Ireton says that Tichborn made the first breach in the since-fallen structure of their party in altering the privileges of the City and submitting to “Olivers Tyrannicall power.” The text further refers to Colonel Hewson, the Protector Oliver, the removing of the market in Cheapside, St. Paul’s Churchyard, Sir A. Haslerigge, &c. (see Frontispiece to “The Pretended Saint,” &c., “Jan. 18,” 1660, No. 945, 1660).

Each cut,  $1 \times 1\frac{3}{8}$  in.

Brit. Mus. Library, E. 1851/2.

## 955.

## THE TWO CITY JUGLERS TICHBORN AND IRETON, &amp;c.

*Printed for T. Vere, without Newgate, 1660. In MS. "Aug. 10."*

[*"Aug. 10," 1660*]

ON the first page of the last leaf of this tract (see No. 954, same title and date) is a woodcut of a man walking to our right, as in the act of speaking, wearing a hat, cloak, and long hair; what appear to be moons are in the sky, in the upper right and left hand corners.

$2\frac{1}{2} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, E. 1851/2.

## 956.

## THE TWO CITY JUGLERS TICHBORN, AND IRETON, &amp;c.

*Printed for T. Vere, without Newgate, 1660. In MS. "Aug. 10."*

[*"Aug. 10," 1660*]

ON the second side of the last leaf of this tract (see No. 954, same title and date) is a woodcut of a man walking to our right, and wearing a cloak, hat, square collar, and long hair. The same block was used for the frontispiece to "The Pretended Saint," &c., "Jan. 18," 1660. No. 945, 1660.

$2\frac{3}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 1851/2.

## 957

## THE BLAZING-STAR OR, NOLLS NOSE. Newly Revived, and taken out of his Tomb, By Colonel Baker.

*London, Printed for Theodorus Microcosmus, 1660. In MS. "Aug. 17."*

[*"Aug. 17," 1660*]

ON the title-page of this tract is a woodcut, representing the sun partially eclipsed. Below are these lines:—

"Wherein is set down, the Acts of all those  
In Pluto's Black Court, that guarded Nolls Nose,  
As Harrison, Hewson, and Cook that curst Pigg,  
With Cobbet, Vain, Scot and Nurse Haslerigg.  
And next those Black Chaplains that preach'd up Nolls Nose,  
Goodwin, Milton, and Peters i'th close.  
Hells Counsel's agreed, and now do dispose  
Of Nedham to write for Lucifers Nose,  
He being a Vagrant that always did live ill,  
Is thought a fit Member to write for the Devil."

The text, which is in verse, contains references to the above-named persons and a few more.

A circle,  $1\frac{1}{8}$  in.

Brit. Mus. Library, E. 1040/3.

## 958.

THE PURCHASERS POUND ; or, the Return to Lambeth-Fair Of  
Knives and Thieves with all the Sacred Ware.

London, Printed for John Jones, 1660. In MS. "Aug. 24."

["Aug. 24," 1660]

ON the title-page of this tract is a woodcut, which represents a party of men sitting at a table and eating and drinking ; on our right is a waiter bringing a ram's head on a dish, and on the left is a maid-servant bearing another dish.

Above the woodcut are these lines :—

"Where in is restor'd to all what was gone,  
Or stole away since the year Forty One."

The text is in verse, and contains references to Haslerigge and the so-called fair at Lambeth. See "Lambeth Faire," Dec. 30, 1641, No. 219, 1641.

$4\frac{1}{4} \times 2\frac{3}{4}$  in.

Brit. Mus. Library, E. 1040/13.

## 959.

THE LAMENTATION OF THE SAFE COMMITTEE. Or, Fleet-  
wood's Teares, Hewson's Last, Desborough's Cart, Met  
together at Hangmans-Fayre. With Their Neck-verses,  
and severall Discourses thereon.

London, Printed for William Gilbertson. 1660. In MS. "Aug. 28."

["Aug. 28," 1660]

ON the first page of this tract are three woodcuts, which may originally have been intended to represent actors : (1) is a stout man, with large collar, and a cloak falling from his left shoulder ; (2), a man in a theatrical (?) costume, looking to our right, where is (3), a woman, one of whose arms is raised as if, in the histrionic manner, she scolded her neighbour.

The text consists of a dialogue between General Fleetwood and Col. Hewson, whose conversation is extended by the arrival of Col. Desborough, and comprises allusions to the alleged original craft, loss of an eye, and fate of Col. Hewson ; to an alleged incident in the attempted escape of Col. Desborough, also to one in that of General Fleetwood.

Nos. 1 and 2 of these woodcuts were used again, on the title-page of "A Short Catechisme," &c., "Sept. 24," 1660, No. 964, 1660.

The "Safe Committee" refers to the Committee of Safety.

1.—1  $\times 1\frac{1}{4}$  in.

Brit. Mus. Library, E. 1844 / 2.

2.— $0\frac{3}{4} \times 1\frac{1}{4}$  in.

3.— $0\frac{3}{4} \times 1\frac{1}{8}$  in.

## 960.

"HUGH PETERS." Frontispiece to "The most vile and lamentable Confession of Hugh Peters Of All his Bloody Advices given to the late Oliver Cromwel, touching all the horrid murders committed upon those Martyrs whose names are all

here specified, immediately after his apprehension near Horsly-down, Sept. 4. Together with a conference between him and Sir Henry Martin, now in the Tower of London."

*London Printed for John Andrews at the white Lyon near Pie-Corner. In MS.*  
"Sept. 17, 1660." [Sept. 4, 1660]

THE frontispiece to this tract is a woodcut, representing a man in a clerical dress, holding a scroll (?) in his right hand, and walking to our left.

On the title-page, beneath the above, are these lines:—

"Sing hey ho my honey, My heart shall never rue,  
Twenty four Traytors now for a penny,  
And into the bargain Hugh."

The text consists of a dialogue between Hugh Peters and Henry Marten in the Tower, in the course of which allusions are made to "Richard [Cromwell] the Innocent," and "Harry [Cromwell] the Novice." Hugh Peters says that he induced the Protector to behead Dr. Hewett, and hang Peter Vowel; Marten states that he and Oliver St. John invented Syndercomb's plot against the Protector. The tract ends with a confession of divers crimes by both speakers.

At the back of the last leaf, as a tail-piece, is a woodcut, which is described as "Tail-piece to 'The most vile and lamentable Confession Of Hugh Peters,'" Sept. 4, 1660, No. 962, 1660.

2½ × 3¾ in.

Brit. Mus. Library, E. 1842 / 3.

### 961.

"HARRY MARTIN."

[Sept. 4, 1660]

A WHOLE-LENGTH figure of a man—holding a staff in his left hand, with his right hand on his hip, wearing a high hat, feather, long hair, sash, falling collar, broad-topped boots, and large spurs—is represented in a woodcut on the back of the frontispiece to "The most vile and lamentable Confession Of Hugh Peters" &c., Sept. 4, 1660, No. 960, 1660, which see.

Above is printed the name of Henry Marten, the regicide, spelt "Martin."

2½ × 3¾ in.

Brit. Mus. Library, E. 1842 / 3.

### 962.

TAIL-PIECE to "The most vile and lamentable Confession Of Hugh Peters Of All his Bloody Advices given to the late Oliver Cromwel," &c. (see "Hugh Peters," frontispiece to this tract).

*London, Printed for John Andrews at the white Lyon near Pie-Corner. In MS.*  
"Sept. 17, 1660." [Sept. 4, 1660]

As a tail-piece to the tract which is named as above, and described under "Hugh Peters," Frontispiece to "The most vile and lamentable Confession," &c., Sept. 4, 1660, No. 960, 1660, is a woodcut, which appears to have been originally designed to represent an execution taking place on a scaffold; from such a design the central figures have been removed, leaving three men on our left, one with a book, and two others standing behind him; on our right are likewise three figures,

facing the former three, two of whom are soldiers; one is armed with a carbine and the other with a sword; the third man holds a pouch.

Between these figures the following lines were inserted in type :—

“*Hugh*, thou art welcome to the Tower,  
We are glad we have got you in our power,  
And hope ere long hither to bring,  
The whole pack of Rogues that murther'd the King.”

$3\frac{1}{2} \times 2\frac{3}{4}$  in.

Brit. Mus. Library, E. 1842/3.

### 963.

A CHARGE OF HIGH-TREASON, Prepared by the London-Apprentices, against Col. Hewson; And the strange Apparitions that appeared unto him, immediately after his being taken near Plymouth in Cornwall; With his Speech and Confession to the Vision.

*London, Printed for C. Gustavus, and are to be sold in Fleetstreet.* In MS.  
“Sept. 24, 1660.” [“Sept. 24,” 1660]

On the title-page of this tract is the same woodcut as that which was used on the title-page of “The Qvakers terrible Vision,” “May 4,” 1655, No. 887, 1655.

See also “The Out-Cry of the London Prentices for Justice to be Executed upon John, Lord Hewson,” 1659, E. 1013/12.

$4\frac{1}{2} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, E. 1045/9.

### 964.

A SHORT CATECHISME FOR ALL THE KINGS MAJESTIES LOYAL SUBJECTS, Fitting To be used by all Families, within this Kingdome of England. Together With divers Papers for the Preservation of his Majesty King Charles the Second.

*London, Printed for William Gilbertson: 1660.* In MS. “Sept. 24.”  
[“Sept. 24,” 1660]

On the title-page of this tract are two small woodcut figures of men, both of which are used for Nos. 1. and 2. of “The Lamentation of The Safe Committee,” “Aug. 28,” 1660, No. 959, 1660.

1.—1  $\times$   $1\frac{1}{4}$  in.

Brit. Mus. Library, E. 1874/1.

2.— $0\frac{3}{4}$   $\times$   $1\frac{1}{4}$  in.

### 965.

“THE TRYALL OF TRAYTORS, OR, THE RUMP IN THE POUND,  
Wherein is presented the Lively Shapes and Bloody Actings

of the Chief of those Grand Traytors who subscribed to the horrid Murder of that Blessed Martyr CHARLES the First, of England, Scotland, France and Ireland, KING, &c."

*London. Printed for John Clowes and John Jones. 1660. In MS. "Oct. 20."  
[Oct. 9, 1660]*

A POUND, in which are various animals, clothed. In the middle is a wheel, with a map of the world in the centre, having over it—

*The world in the wheele turns round  
Whilst Haslerig the Fox doth propound  
The oath of Abjuration to the Speaker,  
Who as an Asse stands shaking like a Quaker."*

"*Oh brave Haselrig,*" as a fox, turns the wheel; on the other side is "*Oh Lenthall,*" as an ass; behind him "*Oh Scobell,*" as a cat; "*Oh brave Barkstead*" as a cock; "*Oh brave Hewson,*" as a bear; "*Oh brave Peters,*" as a buck; "*Oh brave Scott,*" as a goat; "*Oh brave Judge Cook,*" as a ram; "*Oh brave Vane,*" as a dog; behind is the Devil, or "*The Rumps Scout,*" urging on "*Disbrowe,*" as a boar. Outside the wheel, is a fool learning at them, and saying, "*I stand to spy, your knavery.*" At one corner of the design, also outside the wheel, is the shield of the Commonwealth, suspended from a gallows, with a gibbet near. In the opposite corner is Harrison looking from the Gates, *i.e.* the prison, in the form of a squirrel; in the lower corner on the same side, a fortress.

Underneath is the following exposition:

"Behold and view, Times Wheel is turned round  
Subjects are free, whilst Traytors in the Pound  
Do ly, for bloody Murder, which no Story since  
The thoughts of man, can of a Martyr'd prince  
Declare, or such black Judges who in Fury  
Murd'red their KING without an equall Jury.  
The oath of Abjuration, which was brought  
By Haselrig that Fox, to bring to nought  
Three Kingdoms, and for to advance himself  
Above great Nobles, was for cursed self.  
He was the Mouth unto that cruel stump  
That ugly, stinking and deformed Rump,  
To whom had George our General gave ear,  
London in flames of fire might soon appear;  
But noble Mouck bore in his Brest more pity  
Than to maintain a Rump and spoyle a City;  
How happy then are Loyal Subjects all,  
Enjoying such a hopeful General,  
Whose great achievements did to England bring  
The happy tydings of a Gracious KING  
Let speaker Lenthall like an Ass maintain  
Pluto, to be his lawful Sovereign  
To fill his Coffets, twas no other thing  
For which he fram'd that Act 'gainst Lords & King.  
Scobel that Cat was watchful, Oh but how  
Bad was Disbrow that bore-like Lord from th' Plow.  
And Hewson that blind cobling Bear next view,  
And Vein that Wolf, who all their Counsel knew,  
He was no Jesuite (I dare protest)  
For Conscience sake, but Orders took in jest.



Or Woolf-like for a time in ambush lay  
 With *Noll's* curs'd Council watching for a Prey,  
 Judg *Cook* that *Ram*, *Peters* that runing *Buck*  
 And that *Cock Barkstead*, who our Eggs did suck,  
 With *Scot* that *Goat* who did our laws entrench  
 As he at *Lambeth* did the *Begger-wench*.  
 These Traytors all who had the World at will,  
 Have now their *Scout* continues with them still ;  
 He pokes them forward with a Fork of steel,  
 Urging Sir *Arthur* for to stop the Wheel  
 Awhile, but stay Times Wheel is turned round,  
 All's for the KING, but traytors in the Pound.  
 Now Loyal Subjects are from Traytors known,  
 Our *Royal KING* enjoys his Fathers Throne ;  
 Sequestered Nobles are with their Estates  
 Redeem'd, whilst *Harrison* doth from the grates  
 Eecho forth a mournful dismal sound  
 Of grief, for all his brethren in the pound.  
 Jack *Spy-knave* firmly stands ; and laughs to see  
 These Traytors Pounded, and himself so free.  
 Thus is Poor *England* freed from future harms,  
 By Pounding them, and hanging up their Arms ;  
 Which may fill all poor Exiles hearts with laughter  
 To think how soon these Rebels will go after.  
 And will much comfort to these Nations bring,  
 With peace and plenty, so *God save the King*."

See "The Dragons Forces totally Routed by the Royal Shepherd," Dec. 6, 1660, No. 974, 1660.

16 x 8 $\frac{3}{4}$  in.

Brit. Mus. Library, 669, f. 29 / 19.

966.

THE HISTORY OF THE LIFE AND DEATH OF HUGH PETERS  
 THAT ARCH-TRAYTOR, FROM HIS CRADELL TO THE GAL-  
 LOWES. With a Map of his prophane Jests, cruell Actions  
 and wicked Counsels. Published as a Warning piece to all  
 Traytors.

London, Printed for Fr. Coles, at the Lambe in the Old-Baily, 1661. In MS.

"Jan: 2, 1660."

[Oct. 16, 1660]

In the title-page of this tract is a woodcut, in two divisions : that on our left represents the hanging of Hugh Peters ; that on our right, the same person preaching from a pulpit, with an hour-glass behind him, and holding a book in his right hand ; six persons listen. Behind the gallows, "*Behold his Reward*" is on a label.

Above the woodcut is—

"At the time of our late Sacred Kings tryall, this was the villains Text to animate their Roman president & the Jeshish Court for the speedy horrid Murder. Bind your Kings in chaines of Iron and your Nobles in fetters."

On the last page of the tract the same woodcut appears again, with the following verses beneath :—

"See what unto the world J doe impart,  
 See here a Traytor and his due Desert,

See all his Life, and 'twill relate to you,  
 What of his Actions after did ensue:  
 See but the Text this villain Preached in,  
 To take away the Life of our good King;  
 See what a Murder *Noll* and hee did doe,  
 In martyring *Vowell Love* and *Hevet* too.  
 Such base Inventions he would faine contrive  
 As not to leave a Clergie man alive;  
 See by his Pulpit, how his Glasse did runne,  
 See after how his heart in Fire did burne:  
 See how in Treason hee did first begin,  
 So like a Traytor, here's an end of him."

The text comprises a biography of Hugh Peters, stating that he was born at Sudbury, Launceston, his father being Edward Peters, a dyer, &c. In "A Dying Father's Last Legacy to an Onely Child; or, Mr. Peter's Advice to his Daughter," 1660 (852, d. 4), the author says he was the son of a considerable merchant of Fowey, Cornwall, see p. 97.

5½ × 3¾ in.

Brit. Mus. Library, E. 1055/2.

967.

PORTRAIT OF HUGH PETERS. (No. 1.) [Oct. 16, 1660]

AN engraving representing Hugh Peters, whole length, standing upon books which are inscribed, "*Com. Prayer*," "*Councils*," "*Casuists*," and "*Fathers*." He draws towards him by a cord, which is called, "*Iure Divino*," bags inscribed "*4<sup>s</sup> per diem*," "*Lecture*," "*Sequesterd Benefices*," "*Citizens good Wiues*," "*Interest money*." On a label beneath is "*Congregational*." The papers on the table are labelled "*Artic<sup>l</sup> ag<sup>t</sup> Delinq<sup>t</sup>*." Four books on a shelf above his head are named "*Directory*," "*Concordance*," "*Geneua Notes*," "*Ordinances, Votes, Diurnalls*," and these are labelled "*Classicall*." The view of St. Peter's, the whispering devil, the crown, mitre, &c., are additions to the copy of this print (see the next article), in which the labels and names of the books have been altered.

This print is the frontispiece to Sir John Birkenhead's "Assembly Man," which was written in 1647, but not published until 1662-3, by W. Faithorne. See "Birkenhead (Sir John)," 1103, e, which is without the frontispiece; see also the satirical broadside, entitled "Hugh Peters last Will and Testament," a ribald Royalist song, 669, f. 26/32; "The Welsh Hubub, or the Unkennelling and Earthing of Hugh Peters, That Crafty Fox," 669, f. 26/17; "A true and perfect Relation," &c., 669, f. 26/31; "The Speech and Confession of Hugh Peters," E. 1043/9; "The Speeches and Prayers," &c., E. 1053/1, *vide* p. 62, 63, &c.; "A Dying Father's Last Legacy to an Onely Child," 1660 (852, d. 4).

4½ × 6¼ in.

968.

PORTRAIT OF HUGH PETERS. (No. 2.) [Oct. 16, 1660]

AN engraving, representing Hugh Peters standing upon the "*Com: Prayer*," "*Articles*," "*Homilies*," "*Canons*," a crown and a mitre. He is drawing towards him money-bags, labelled, "*Bodkins & Thimbls*," "*Crown Revenues*," "*Dean & Chap. Lands*," "*Plunder from Noblemen & Gents*," "*Sequesterd Benefices*." Labels attached

to the bags bear the words, "Delinquency," "This only we have right to,"<sup>1</sup> "Starve Widows & Orphans." On a table are papers entitled, "Articles ag<sup>t</sup>. K. C. & B. Laud;" above appears, "S<sup>t</sup> P." (Peter's, Rome), on which Hugh Peters remarks, "Make it a Stable, Let it out to y<sup>e</sup> Jews." The Devil whispers in his ear, "you are mine by Couinant." On a shelf above his head are books, inscribed, "Directory," "Assembly," "Annotations," "Ordinances against Comon Prayer," "Nation's Fast," "Sarm<sup>t</sup> on Dec. 25," "Geneua Notes"; these are labelled "Faction & Sedition." This print was copied from the portrait with the same title and date, No. 967, 1660.

5 × 6 $\frac{1}{4}$  in.

## 969.

PORTRAIT OF HUGH PETERS WITH THE WINDMILL. (No. 1.)  
[Oct. 16, 1660]

A HALF-LENGTH portrait of Hugh Peters, with a windmill on his head; the Devil whispering in his ear; his hands are upraised; a "ray," without an inscription, proceeds from the left-hand corner of the print to his ear.

This is part of a broadside, entitled, "Don Pedro de Quixot, or in English the Right Reverend Hugh Peters," 669, f. 25/62. "The Names of the Rumps Twelve Chaplains extraordinary," appear at the sides of the portrait. Then follows a character of Hugh Peters from a Royalist point of view, concluding thus:

"He is now run to the end of his rope, he hath trampled so long upon the Crown while the thorns of it (of his and his Complices grafting) have prickt his feet to the quick. So desperate a thing it is to kick against the pricks. So e'n take him *Derrick* [the name of the executioner], and set up his whimsical head for a Weather-cock upon *London Bridge*." At the foot of the broadside is "London, Printed for T. Smith, 1660."

3 $\frac{1}{2}$  × 4 $\frac{3}{8}$  in.

## 970.

PORTRAIT OF HUGH PETERS WITH THE WINDMILL. (No. 2.)

*Published by Wm Richardson, Castle Street, Leicester Fields.* [Oct. 16, 1660]

THIS print is copied, with a change in the attitude of the right hand, so that both palms are seen, in "Portrait of Hugh Peters, with the windmill," (No. 1), Oct. 16, 1660, No. 969, 1660.

3 $\frac{1}{2}$  × 4 $\frac{3}{8}$  in.

## 971.

A PORTRAIT OF HUGH PETERS, IN HALF CIVIL, HALF MILITARY COSTUME. [Oct. 16, 1660]

A PORTRAIT of Hugh Peters, with a flag in his right hand, on which are the letters "L. L. L.," and having an open book before him, in which is written, "Biblia in manu et Ore" on one leaf, and on the other leaf, "Diabolum in Corde." He appears to be preaching to the soldiers of the Commonwealth, and turning over the

<sup>1</sup> i. e. the "Bobkins and Thimbles of the first-named sack; a sneer at the contributions of the Puritan ladies to support the war against the king.

leaves of the book, while he speaks aloud. On his head is half a morion, half a hat; the rest of his dress is composed of armour, and a clerical robe, which half covers it. He has a beard and moustache, as in Faithorne's portrait, and therein these differ from the portrait with the windmill (see No. 1, that title and date, No. 969, 1660). Behind, above his head, are two rondels: that on our left represents (with reference to the execution of the preacher) a man hanging from a gibbet, and a fire burning near; that on our right shows a human head (*i. e.* that of Hugh Peters) on a pole, with a crowd of persons standing behind it, and two men in front, one of whom points to the head. Over the former rondel is written, "*Inde pendens.*" This pun was much admired, and often repeated at the time (see No. 383 of "A Collection of Epigrams," vol. ii., Lond. 1737). Below is written:

"MAGISTER HUGO PETERS,  
Clericus, Olivero Cromwellio à consiliis tam  
Ecclesiasticis quam civilibus intimis, religionis et  
Ecclesie Anglicanæ persecutor, Caroli I. Regis  
Proditor Anabaptistarum, Quækerorum, Independentium,  
Chiliastarum, eorundemq̄ dogmatum patronus.  
VIR INSIGNIS MALITIÆ ET ATHEUS."

The rondel with the man hanging, and near a fire, refers to the execution of Hugh Peters, which, with circumstances of horrid barbarity, took place at Charing Cross, Oct. 16, 1660, immediately after the execution of Cook (*vide* "The Speeches and Prayers of Major General Harison, Mr. Justice Cooke, Mr. Hugh Peters," Oct. 13, 1660. E. 1053/1, pp. 62, 63, 64). His head was placed upon London Bridge.

$6\frac{1}{3} \times 4\frac{2}{3}$  in.

## 972.

THE FRONTISPIECE to "Haslerig & Vain or, A Dialogue Between them at their severall Conference in the Tower of London, being a Lamentation of both their vile actions which was formerly committed by them, with all their damnable plots, against the late King Charles after their apprehending. Together with their contrivance against this famous City of London, and now cursing their miserable condition expecting every day for their Tryall. By T. H."

*London, Printed for William Gilbertson. In MS. "July 25, 1660." [Nov. 1660]*

PREFIXED to this tract is a woodcut of a man in a Puritan's dress, standing with his hands raised as if speaking; his walking-stick rests against the wall beside him; it was probably intended for Sir A. Haslerigge.

In the dialogue, Sir Henry Vane attributes to Sir A. Haslerigge's quarrel with General Lambert all the calamities which followed; it contains allusions to the vast wealth of Sir Arthur Haslerigge, his danger of death, &c., with the following verses:

"An Epitaph upon sir Arthur Haslerigge, and Sir Henry Uaine.

"Here lyes the body of Haslerigge the late  
Grand Traytor to'r King both Church & state  
Most impious villain tyrannized o're  
Three stately Kingdoms 20 years & more.

Murder'd his Prince & all his honours blast.  
For which due recompence will hang at last.

Here lyes the body of Henry Uaine we know  
Was traytor both to King and Country too.  
Reproach and baseness he'l bring to his grave  
He liv'd like a Tyrant and dy'd like a knave."

Sir H. Vane, the younger, was executed on Tower Hill, June 14, 1642. Sir A. Haslerigge died of fever in the Tower 1661, having been committed to custody there on account of his participating in, or originating a plot against the newly restored king (see Tailpiece to "Englands Deliverance," Dec. 1660, No. 975, 1660).

$2 \times 3\frac{7}{8}$  in.

Brit. Mus. Library, E. 1849 / 2.

### 973.

THE TAILPIECE to "Haslerig & Vain or, a Dialogue  
Between them at their severall Conference in the Tower of  
London," &c.

London, Printed for William Gilbertson. In MS. "July 25, 1660."

[Nov. 1660]

THE tail-piece to this tract is a rough woodcut of a gentleman wearing a high plumed hat, large breeches, cloak and sword, probably intended for Sir Harry Vane.

See "The Frontispiece to "Haslerig & Vain," &c. same date, No. 972, 1660. Sir Henry Vane, the younger, was executed on Tower Hill, June 14, 1662.

$2\frac{1}{2} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, E. 1849 / 2.

### 974.

THE DRAGONS FORCES TOTALLY ROUTED BY THE ROYAL SHEPHERD. Wherein is laid open, a horrid and bloody Plot, as it was contrived, fomented and acted against the harmless Lambs, with the cruel proceedings of the DRAGON and his wicked Council, viz. General Ram, Col. Bear, Col. Asse, Col. Wolf, Col. Fox, Col. Buck, Col. Bore, Col. Cock, Col. Goat, and Col. Catt, Secr. against their lawful Sovereign King LEONIS. Also the manner how they drew in all other beasts of Prey to the destruction of many thousands of the poor Lambkens; and afterwards how these Rebels were subdued by the young LYON, and the Lambs restored to their Ancient Liberties, &c.

In MS. "1660, Xber 5. 1."

[Dec. 6, 1660]

THIS is the same woodcut as that which was originally published with "The Tryall of Traytors, &c." Oct. 9, 1660, No. 965, 1660, altered, by giving the figures their animal instead of their human names, adding "Col." (Colonel) to each, except the Ram, who is styled "Gen." The Rumps Scout is now "The

*Old subtle Dragon.*" The Cat is called "*Secr.*" The fool says, "*I peep to spy the Dragons treachery.*" The Dragon represents the Parliament. Over the wheel the lines are :

" *The subtle old Dragon Saint-like doth appear  
To all other Creatures that you do see here,  
and tels them if they'l enjoy freedom they may  
for the Lion's a tyrant that ore them bears sway.*"

Below the print are the following lines :

The *Dragon* thus design'd this horrid Plot,  
Quoth he, you all are slaves and know it not,  
I was the first of Beasts that c're was known,  
Then why should not each subject have his own?  
Shall cruel *Leo* that sad Beast of prey  
Longer remain or over us bear sway?  
No, no, Dear friends, we better things may merit,  
Be rul'd by me, each shall his right inherit;  
Freedom's your due, dear Brethren, then why  
Will you be bound that may have Liberty?  
At which the *Fox*<sup>1</sup> cried out with might and main,  
Tis thou that art our lawful Sovereign.  
Then said the *Bear*,<sup>2</sup> I am content withall  
That you have said, may I be General.  
And I the next, (cries out the noble *Ram*),<sup>3</sup>  
One of your ever loving Subjects am.  
Then said the *Buck*,<sup>4</sup> what need I to despair  
Who one of your most Royal Counsel are,  
The *Boar*<sup>5</sup> did gruni, for feare he came too late  
To sit amongst the rest in pomp and State.  
Next did the *Cat*<sup>6</sup> *only* desire to be  
Chief Scribe, unto the *Dragon's* Majesty,  
The silly *Ass*<sup>7</sup> his simple Vote soon past  
None but the *Dragon* should be King: at last  
The *Cock*<sup>8</sup> turn'd Cryer, and aloud did call  
Unto the rest of Beasts, at which came all;  
But none did speak, except the *Wolf*,<sup>9</sup> and he  
Was with the *Goat*<sup>10</sup> content, and did agree  
That they would in the *Dragons* Counsel sit,  
And justifie all Murder hee'd commit.  
The rest to give this curs'd Council content  
Were silent, 'cause they it gave consent.  
Then streight they rays'd an Army, and did call  
The cruel *Ram*, to be their General;  
Who soon set forward with a mighty force,  
Both Waggon, Guns, great store of foot & horse,  
At which came in all Beasts both near and far,  
With Bowls, Rings, Bodkins to maintain the War,  
Except the harmless *Lambkins*, who did creep  
To the *Lyon*,<sup>11</sup> who might in safety keep

<sup>1</sup> Haslerigge.<sup>2</sup> Hewson.<sup>3</sup> Cook.<sup>4</sup> Peters.<sup>5</sup> Desborough.<sup>6</sup> Scobell.<sup>7</sup> Lenthall.<sup>8</sup> Barkstead.<sup>9</sup> Vane.<sup>10</sup> Scot.<sup>11</sup> Charles I.

Them from the *Wolf*; and all those Rebels who  
 Did seek to kill them and their Sovereign too.  
 He told them that their lives he would defend  
 Against their foes, though he his blood did spend.  
 At last these Rebels plac'd in battel Ray,  
 Did from the *Lyon* win that fatal day  
 Wherein he fled, the *Lambs* they follow'd after,  
 And many thousands there was left to slaughter.  
 Thus did the *Lyon* from these Rebels fly,  
 Who would have spilt the blood of 's Majesty,  
 Supposing that to friends he safe had past,  
 But they prov'd foes, and sold him at the last  
 For cursed Gold ('twas that their King betray'd  
 Which after they unto the *Dragon* paid  
 Again) to those who vow'd his Glory more  
 Should be, than ever it was known before.  
 But mark their mercy when they had him bought,  
 'Twas nothing but his precious bloud they sought,  
 Who without Law, by Will was only try'd,  
 And (though a *Lyon*) like a *Lamb* he dy'd.  
 The *Lyoness* and *Lions* young, all fled  
 For fear, because the *Dragon* banished  
 His Royal Issue; where they in exile  
 Did live in grief and sorrow for a while  
 Till that Old *Dagon's* image down did fall,  
 Whose Tyranny did make his Subjects all  
 Lament the *Lions* losse, at which they sent  
 Out Orders for the *Lions* Parliament,  
 Who by a faithful General,<sup>1</sup> did bring  
 The *Lyon*<sup>2</sup> home again to be their King,  
 He soon did set the pretty *Lambkins* free  
 Both from the slaughter, and the Tyranny  
 Of that curst Council, who once did deny all  
 The Noble Council, King, and Issue Royal.  
 Then all the subtle *Dragons* cursed crew,  
 For shelter into ev'ry corner flew,  
 Some got away, some taken were and try'd  
 For Treason, and as Traytors, so they dy'd  
 Since which the *Lyon* young doth Reign, God send  
 Him long to Live in Peace, and so I END.

See "The Tryall of Traytors, or the Rump in the Pound," Oct 9, 1660, No. 965, 1660, and "The Second Part of St. George for England," 669, f. 24/4.

16 x 9 in.

Brit. Mus. Library, 669, f. 26/35.

975.

TAILPIECE TO "ENGLANDS DELIVERANCE or, The Great and  
 bloody Plot discovered, Contrived against The Kings Majesty,  
 the Queen, the Duke, and all the Royal Progeny, Parliament,  
 and Kingdom. With a List of all their names now in the

<sup>1</sup> Monk.

<sup>2</sup> Charles II.

Tower of London and other Prisons, their wicked Invention, with hand Granadoes, to murder burn and slaughter which way they went, which far surpasseth the Gunpowder-treason, or Spanish Invasion. Together, With the speedy Tryal of Sir John Lenthal one of Oliver's Kts now in the Tower: And also of one Tench which made the Engine to draw his late Majesties head down to the Block in case of refusal, who will ere long have his just reward for the same.

*Printed for T. Vere, and W. Gilbertson. 1660. In MS. "Decemb."*

[Dec. 1660]

THE tail-piece to this tract consists of a woodcut, representing a youth standing with a cloak twisted and encircling his body, and holding a glove in his left hand.

The text refers to a conspiracy by Major White and others, Dec. 1660 (in which Sir A. Haslerigge was concerned), and concludes with an alleged attempt by a son of Speaker Lenthall to induce a tobacco-pipe maker to counterfeit the Great Seal of England; also, references to the tent maker who prepared ropes and hooks to bring Charles I. to the block, in case he resisted the executioners appointed by the High Court of Justice (see "The Last Will and Testament of Richard Brandon Esquire," June 20, 1649, No. 760, 1649).

"But we must not forget the grand ingenuity and crafty workman-ship of the Hannibal Teanch who was pregnant in such a trade that never before was used in England, being one of Peters Congregations, and followed his Text, To bind his King in Chains of Iron: But Dun will not be at such a charge, for Teanch shall be bound in a Hempen Rope, but as for the present he remains in the Gatehouse, for the Fellons in Newgate seem to be troubled with such a treacherous and dirty companion.

October is gone,  
December is come,  
And brought more work  
for Esquire Dun."<sup>1</sup>

$2\frac{1}{2} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, E. 1846/2.

976.

### THE BLIND MANS MEDITATIONS.

*London, Printed for H. Mortlock at the Phoenix in St. Pauls Church-yard, near the Little North-door, 1660.* [1660]

ON the title-page to this tract is the same woodcut as that which, representing a hand holding a large magnifying glass, was used for "The Second Part of the Spectacles," June 5, 1644, No. 388, 1644, and "Mercurius Heliconius, Numb. 2," "Feb. 12," 1651, No. 808, 1651.

$1\frac{3}{8} \times 2\frac{1}{8}$  in.

Brit. Mus. Library, E. 1816/3.

<sup>1</sup> The hangman, called "Esquire" with satirical allusion to his being called to wait upon the two knights, or with reference to Richard Brandon, Esquire (see "The Last Will and Testament of Richard Brandon Esquire," June 20, 1649, No. 760, 1649, and "A Dialogue; or, A Dispute between the late Hangman and Death," June 20, 1649, No. 762, 1649).



## 977.

THE HANG-MANS LAMENTATION FOR THE LOSSE OF SIR ARTHUR HASLERIGGE, DYING IN THE TOWER. Being a Dialogue between Esquire Dun, and Sir Arthur Haslerig. With their last Conference in the Tower of London a little before sir Arthurs Death.

Printed for Tho. Vere, and W. Gilbertson 1660. In MS. "Jan." [1660]

On the title-page of this tract are two woodcuts of men: (1) That on our left is in profile and walks to the right, wears a hat, long cloak, and a ruff; (2) that on our right wears a clerical dress, holds a book in his left hand, has his right hand raised, as if preaching.

The dialogue contains the lamentation of "Esquire Dun," the hangman, on account of his loss of the opportunity to hang Sir Arthur Haslerigge, and the latter's replies.

The first print above-named was used again, for "A Full Relation or Dialogue Between a Loyallist and a converted Phanatick," "Jan. 21," 1661, No. 1000, 1661; both cuts were used for "The Two City Iuglers," &c., "Aug. 10," 1660, No. 954, 1660.

Each cut,  $1 \times 1\frac{3}{8}$  in.

Brit. Mus. Library, E. 1869/3.

## 978.

"THE PORTRAITURE OF MR. PRAISE GOD BAREBONE."  
 "The Picture of the Good Old Cause drawn to the Life in the Effigies of Master Prais-God Barebone. With Several Examples of Gods Judgements on some Eminent Engagers against Kingly Government.

London, Printed, And are to be sold at divers Book-sellers Shops. 1660. In MS. "July 14." [1660]

THIS is a broadside containing a bust portrait, turned to our right, of Mr. Barbon, wearing a skull-cap, falling collar, with the eyes turned to the front and looking downwards. "The Portraiture of Mr. Praise God Barebone" is written below. It is enclosed by a black border.

The text refers, as suggested by the title, to the deaths of Dr. Dorislaus (murdered, May 3, 1649), Anthony Ascham (murdered at Madrid), Alderman Hoyle of York, Sir Gregory Norton, Lockier, the Agitator and Leveller, and Col. Ven. Also, it comprises the following: "Our late modern Saints (as if *Guy Fawkes* stood for a Lubber in our *English Calendar*) have canonized themselves in such a Rubrick of blood, that the very Enemies of Christian Religion would have relented at, and meer humanity regretted: such an universal quarrel against Government, Order, all Divine Institution, such impudent affront and bold contempt of Authority, and the Sacred Majesty of Kings was never before heard of. Nor did the most desperate Heritiques, (no, not that accursed *Munster* crue,) or the most savage Heathen ever design or attempt the quarter of the Villanies committed by our *godly party* within this 20. years: Insomuch, that they have brought not only the Protestant Catholique Religion, but the very Christian Faith, Divine Truth it self, to contempt

and derision." The text continues with reproaches on the Puritans, and thus in particular on Mr. Barbon: "The Person presented here to your view, is one, or rather all of these sorts, that have so much infested and inflamed our Age and Countrey, was a dispenser during the persecution of the Bishops, (as they call'd it) when Truth ran into their corners, *and could never be seen again among them*, and Satan learnt them *Profession* was as convenient. Yea, verily beloved, this is he, although he look like a simple skin, he is a Wolf in sheeps cloathing, a hide-bound covetuous Leatherseller, but has a Conscience as wide as his windows when it rained stones into them at the funeral Pile of the Rump.<sup>1</sup> You would take his cloudy face for a vizard if you knew not his black soul within him, and that Nature did her best in it to express him to the life."

To this succeeds a copy of a petition to the Parliament, which Mr. Barbon is alleged to have presented, Thursday, Feb. 9, 1659, with an answer to the same.

$3\frac{1}{4} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, 669. f. 25/57.

## 979.

KING CHARLES HIS GLORY, AND REBELLS SHAME. Colonel Hewson. [1660]

THIS is the title of a broadside which comprises a woodcut of a man in a wide-brimmed hat and feather, having, apparently, one of his eyes blinded, as was the case with Col. Hewson; his left hand is at his belt, and in his right hand he holds what may have been intended for a bootmaker's last. See "Portrait of Col. John Hewson," 1659, No. 933, 1659; "The Gyant Husonio," same date, No. 931, 1659; "The Gyant Husonio, as he appeared after wading through the Sea," same date, No. 934, 1659, and "The Gyant Husonio and the Sleeping Damsel," same date, No. 935, 1659.

Beneath are thirteen verses, with various burthens, and beginning thus:—

"To a pleasant New Tune; Or, The Crost Couple.

Charles the first was a Noble King,

*Fa la la la la la.*

His Fame thorow all the world did ring,

*Fa la, &c.*

But in this he was to blame

That after all his pomp and Fame,

To lose himself at a Scottish Game.

*fa la, &c.*

Twas but a foolish thing.

He was a Prince of courage stout,

*fa la, &c.*

Although his Glass was soon run out,

*fa la, &c.*

Behind him he left a Noble Stock,

May give Traitors a handsom knock,

For making a King submit to a block.

*fa la, &c.*

Good things may wind about  
then Husons eye goes out."

<sup>1</sup> This refers to the burning of "Rumps" at Temple Bar, when the mob destroyed Mr. Barbon's windows.

Here succeed six more verses, concluding as follows:—

“ Thus you perceive how some do rise,  
*fa la, &c.*

And even surmount the Aerie Skies.  
*fa la, &c.*

But when they are up they shall have a fall,

Witness *Fleetwood*, blind *Hewson*, and all

The Ragged Rout of a Cobler's Stall.

*fa la, &c.*

*Would Hewson had both his eyes.*

When Dame Fortune casteth a frown.

*fa la, &c.*

These upstart Gallants fall headlong down,

*fa la, &c.*

I could wish they would view their own state,

And Repent before tis too late,

For fear lest a Gibbet will be their last fate,

*fa la, &c.*

*Or whipping about the Town.*

Clear *Whitehall* of Lobster and Goose,

*fa la, &c.*

Cast RUMPS and Kidneys out of the house,

*fa la, &c.*

Fetch in *Charls* from over the Main,

Make wars with *Dutch* men, peace with *Spain*,

Then we shall have money and Trading again.

*fa la, &c.*

*And then we care not a Louse.*

Citizens look to your hits, I say;

*fa la, &c.*

Let no Cobler preach nor pray,

*fa la, &c.*

*Tom* Coblers gone the Lord knows whether,

*Lambert* and he I hope are together,

Now fetch in the King we shall have fair weather.

*fa la, &c.*

*Whip Coblers run away.*

Blind *Huson* was not over kind,

*fa la, &c.*

To run and leave his men behind,

*fa la, &c.*

I wish we could find him by the scent,

There's neither Law nor RUMP Parliament

Should save him from death to give us content.

*Good People pity the Blind.*

2 $\frac{3}{8}$  × 3 in.

Brit. Mus. Library, C. 20. f. “Luttrell Collection,”  
vol. ii. p. 36.

980.

LENT. (No 1.)

[1660]

A PRINT representing a man mounted on a horse which gallops to our right; the rider holds a fishing-rod, by way of a lance, in his left hand, and, by way of banner, a staff with a net attached to it and streaming behind him as he goes; the net

contains fish, the heads and tails of which appear in the meshes; an eel twines round his right arm; many fish are slung to a strap which crosses his shoulder; a large lobster is at his saddle-bow.

Below the print are these lines:

“ You that love flesh or to the flesh are given  
By LENT, unto your shifts you shall be driven  
In warlike manner hee's to Combat come  
And unto (many) welkome like Iack-Drum.”

See “Lent,” No. 2, same date, No. 981, 1660, which describes a copy of this print; also “Shrovetyde,” No. 2, same date, No. 983, 1660, the companion engraving.

The print was designed for a broadside, which will be found in 669, f. 26/65. Two columns of verse are printed below, beginning thus:

“ Here *Lent* and *Shrovetyde*, claime their proper right,  
Are both resolved, and prepar'd to fight.  
*Lent* arm'd at all points, from the foot to head  
A fishing Nett hath for his Banner spread.  
An Angling rod, he in his hand doth beare  
To shew that Lakes and Ponds and Rivers cleare  
Are at his great command, Eel, Carpe, Pike, Tench,  
Or Lobster which the brinish Sea doth drench.  
Are his by hook or crooke, his power will get  
And make all fish that comes into his Nett:  
A boyling Kettle is his helmet fit  
(For *Lent* hath small use for a roasting Spit)  
Thus mounted on a horse that ne're eat hay  
*Lent* meets with *Shrovetyde* and begins to say: &c.”

“ Printed by M. S. for Thomas Jenner, and are to be sold at his Shop at the South Entrance of the Royall Exchange, 1660.”

$6\frac{1}{8} \times 6\frac{1}{8}$  in.

981.

LENT. (No. 2.)

*Malcolm, del. et sc.*

[1660]

COPY, reversed, by J. P. Malcolm, for his “Historical Sketch of the Art of Caricaturing,” 1813, Plate XXVII., from the print No. 1 which is described under the same title and date, No. 980, 1660. See also “Shrovetyde,” same date, No. 982, 1660, the companion print.

$6\frac{3}{8} \times 7$  in.

982.

SHROVETYDE. (No. 1.)

[1660]

A PRINT, representing a man mounted on an ox and riding to our left; he holds a besom in his right hand, to which is attached, by way of banner, an apron flying in the wind. A spit is in his left hand and placed like a lance in rest; it transfixes a piece of the loin of an animal, a sucking-pig, and a leg of mutton or pork. A gridiron is slung at his back by a baldrick of sausages; an eel twines round his left arm; two fowls flutter behind him, a bottle and two bags are slung at his side.

Below the print are these lines:

"You that hate Fasting, Dearth and starving Leanes,  
Spitts bright hand up, and Teeth and Platters Cleanes  
Behold your Champion SHROVETYE in this far  
Would murder LENT and every fasting day."

See "Lent," No. 1, same date, No. 980, 1660, the companion print.

This print was designed for a broadside. Two columns of verse are printed below it, beginning thus:

"Fatt *Shrovetyde* mounted on a good fatt *Oxe*  
Supposed that *Lent* was mad, or caught a *Foxe*,  
Armd *Cap a pea* from head unto the heele,  
A Spit, his long-sword, somewhat worse than steele  
(Sheath'd in a fatt *Pigge*, and a peece of *Porcke*)  
His bottles fil'd with Wine, well stopt with *Corke*  
The two plump *Capons*, fluttering at his *Crupper*,  
And's shoulders lac'd with *Sawsages* for *Supper*,  
The *Gridir'n* (like a well strung *Instrument*)  
Hung at his *Backe*, and for the *Turnament*  
His *Helmet* is a *brasse Pott*, and his *Flagge*  
A *Cookes foule Apron*, which the wind doth wagg,  
Fixed to a *Broome*, thus bravely he did ride  
And boldly to his foe, he thus replyde," &c.

"Printed by M. S. for Thomas Jenner, and are to be sold at his Shop at the South Entrance of the Royall Exchange, 1660."

$6\frac{1}{8} \times 7\frac{1}{8}$  in.

Brit. Mus. Library, 669, f. 26/64.

983.

SHROVETYDE. (No. 2.)

*Malcolm del. et sc.*

[1660]

COPY, reversed, by J. P. Malcolm, for his "Historical Sketch of the Art of Caricaturing," 1813, No. 1, Plate XXVIII., from the print, which is described under the same title and date, No. 982, 1660. See also "Lent," No. 1, same date, No. 980, 1660, the companion print.

$6\frac{3}{8} \times 7\frac{3}{8}$  in.

984.

AN EXCELLENT MEDLEY.

"Which you may admire at (without offence)  
For every line speaks a contrary sense."

The Tune is Tarletons Medley.

*Printed for F. Coles, T. Vere, and J. Wright.*

[1660]

A BROADSIDE with, at the top, the same woodcut which was used for "A Health to all Vintners," &c., 1641, No. 273, 1641, which see for further references.

The ballad contains references to contemporary cheats in London, and to Tarleton the Jester, John Dory, Dun the Hangman, King Charles II. and his Queen, with the year of whose accession it is here placed.

$5\frac{1}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
vol. ii. p. 364.

985.

## THE HEAVY HEART, AND A LIGHT PURSE, &amp;c.

[1660]

A BROADSIDE with a woodcut, the same as that which was used for No. 2 in "A Health to all Vintners," &c., 1641, No. 273, 1641, which see for further references.

The song, which is printed above the woodcut, is directed to be sung to the tune of "My Lord Monks March to London, or, Now we have our freedom." In the copy which is referred to below as among the "Bagford Ballads," this song is stated to have been written by John Wade, who wrote also, "The Money that makes the Man," see that title, 1660?, No. 990, 1660. (See "Wades Reformation," 1641?, No. 279, 1641.) The publication line of this copy is "London, Printed for J. Clark, W. Thackery, and T. Passinger."

$5\frac{3}{4} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads," vol. ii. p. 210, and 643, m. 10. "Bagford Ballads," vol. ii. p. 57.

986.

## THE SPRINGS GLORY, &amp;c.

Printed for W. Gilbertson.

[1660]

A BROADSIDE with four woodcuts. No. 1 represents a gentleman, in high boots and broad-brimmed hat, walking to our right. No. 2 is a lady holding a fan, and turned to our left. No. 3 is a man in a short cloak, in the act of speaking. This is the same block as that which served for the figure on the left in "The Organs Echo," March 1, 1641, No. 185, 1641. No. 4 portrays a half-length of a young lady, in a wide ruff, furlingale, necklace, &c., looking to our left. For further reference as to the employment of No. 3, see "The Organs Echo." As the song is directed to be sung to the tune of "Monk hath Confounded," &c., it is here placed with the date of the accession of Charles II. Repeated instances prove that the wood-blocks which were in use for broadsides about and before 1641 came into service again at the Restoration.

1.— $1\frac{5}{8} \times 2$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads," vol. ii. p. 443.

2.— $1\frac{5}{8} \times 2$  in.

3.— $1\frac{7}{8} \times 2$  in.

4.— $2\frac{3}{8} \times 2$  in.

987.

## ENGLANDS TRIUMPH: Or, The Subjects joy, &amp;c.

Printed for J. Hose, over-against Staples-Inn in Houlbourn, neer Grays Inn Lane.

[1660?]

A BROADSIDE with two woodcuts, the first of which is the same as that which is described as No. 2, in "A Health to all Vintners," &c., 1641, No. 273, 1641, which see for further references. The second woodcut is not satirical.

Below the title begins a ballad, thus,—

"All you that troubled are with Melancholly,  
The *Spaniards* have a Juyce will make you jolly,  
Good Wine, good Wine I say's the only thing,  
That can for such distemper comfort bring," &c.

It is evident that the block in question, like others of the same character which are catalogued here, continued in use for a considerable period of time, or re-appeared after a long interval had elapsed. For convenience of reference, the uncertain instances of its service are classed under the probable date of its first issue; this, as the ballad concludes with a health to Charles II., is dated with his accession.

$5\frac{3}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
vol. ii. p. 142.

## 988.

THE NOBLE PRODIGAL, Or, the Young Heir newly come to  
his Estate. [1660?]

A BROADSIDE with three woodcuts. No. 1 was used for "A Health to all Vintners," 1641, No. 273, 1641, which see for further references. Two men are seated at a table, with drinking vessels upon it; a third man stands smoking before them. No. 2 was used for No. 2 in "A Looking-Glass for a Christian Family," 1642?, No. 352, 1642. No. 3 represents a lady, in profile, turned to our left, and holding a fan.

The text contains a line thus, referring to the Protector:—

"Now de Man of Iron is gone."

This gives a clue to the date of the appearance of these woodcuts.

1.— $5\frac{3}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
vol. ii. p. 372.

2.— $2\frac{1}{2} \times 3\frac{1}{8}$  in.

3.— $2 \times 3\frac{1}{8}$  in.

## 989.

THE SQUIRE'S GRIEF CROWN'D WITH COMFORT: or, Nectar  
preferr'd before Scornfull Cynthia.

Printed for P. Brooksby, J. Deacon, J. Blare, J. Buck.

[1660?]

A BROADSIDE with three woodcuts. No. 1 represents a gentleman standing in a landscape, holding his hat in his right hand. No. 2, an oval half-length of a woman, in a low-bosomed dress, her face showing many patches, some of which are shaped like crescents, stars, &c., is enclosed by an oval frame. No. 3 is the same woodcut as that which was used for "A Health to all Vintners," &c., 1641, No. 273, 1641, which see for further references.

The text is a drinking song; "Nectar" appears to be claret. It was probably published about 1660.

1.— $2\frac{3}{4} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
vol. ii. p. 439.

2.— $3\frac{3}{8} \times 3\frac{3}{4}$  in.

3.— $4\frac{3}{4} \times 3\frac{1}{8}$  in.

990.

## TIS MONEY THAT MAKES A MAN: Or, The Good-Fellows Folly.

“Here in this song Good-Fellow thou mayst find,  
 How Money makes a man, if thou’rt not blind?  
 Therefore return e’re that it be too late,  
 And don’t on Strumpets spend thy whole estate,  
 For when all is gone, no better thou wilt be:  
 But Laught to scorn in all thy poverty.”

To a pleasant new Tune: Bonny black Bess: Or, Digby.  
 By J. Wade.<sup>1</sup>

*Printed for F. Coles, T. Vere, J. Wright, J. Clarke, W. Thackery, and T. Passinger.* [1660?]

A BROADSIDE with four woodcuts. No. 1 is that which was used for No. 2 in “A Health to all Vintners,” &c., 1641, No. 273. 1641, which see for further references. No. 2 shows a gentleman, standing, turned to our right, wearing a high round hat, wide falling collar, short cloak, broad belt, loose breeches, hose and shoes; he has his left hand advanced. No. 3 is a lady wearing a wimple, a wide smooth collar on her shoulders, plaited wristbands, which are turned back upon her arms, and a black robe, which is laced on the body and open at the skirt; her left hand holds a fan; her right hand is advanced, as if she were speaking. In the background, on the right and left, are two groups of houses, drawn on a very small scale. In No. 4, a gentleman advances towards our left; the figure is in purple; he wears wide boots, a short cloak, and, holding his hat in his right hand, appears to be saluting another person with his left hand. This block was very often used: in this instance it appears almost worn out.

Below is a ballad, at the end of which is “With Allowance, Ro. L’Estrange.” As L’Estrange was appointed Licenser of the Press at the Restoration, we have an approximate date for this broadside.

Of the ballad here follows the first verse:—

“Oh what a madness ’tis to borrow or lend,  
 Or for strong Liquor thy Money to spend;  
 For when that is wanting thy courage is cool,  
 Thou must stand Cap in hand to every fool:  
 but if thy pockets can jingle, they will take thy word  
 Oh then thou art company for Knight or yet Lord:  
 Then make much of a Penny as near as you can,  
 For if that be wanting thou’rt counted no man.”

1.— $5\frac{3}{8} \times 3\frac{1}{8}$  in.

2.— $1\frac{3}{4} \times 2\frac{3}{4}$  in.

3.— $2 \times 2\frac{7}{8}$  in.

4.— $2\frac{3}{8} \times 2\frac{1}{2}$  in.

Brit. Mus. Library, C. 20. f. “Roxburghe Ballads,”  
 vol. iii. p. 80.

<sup>1</sup> See “Wades Reformation,” 1641?, No. 279, 1641, and “The heavy Heart, and a light Purse,” 1660, No. 985, 1660.



991.

## A TURN-COAT OF THE TIMES.

“Who doth by Experience, profess and protect;  
That of all professions a Turn-coat's the best.”

To a pleasant Tune much in request. [1660?]

A BROADSIDE with two woodcuts, both of which were prepared to illustrate a treatise on geometry. No. 1, represents a cube; No. 2, a cylinder.

Below these woodcuts is the following ballad, which was probably published about 1660:—

“As I was walking through,  
Hide-Park, as I us'd to do,  
Some two or three Months ago,  
I laid me all along,  
Without any Fear or Wrong,  
And lisned unto a Song:  
It came from a powder'd Thing,  
As fine as a Lord or a King,  
He knew not that I  
Was got so nigh,  
And thus began to sing.

I am a turn coat Knave,  
Although I do bear it brave,  
And do not shew it all I have:  
I can with Tongue and Pen,  
Court every sort of Men,  
And kill 'em fast again:  
With Zealots I can pray,  
With Cavileers I can play,  
With Shop-keepers I  
Can Coy and lye,  
And Cozen as fast as they.

When first the Wars began,  
And Prentices led the Van,  
'Twas I that did set them on:  
When they cry'd Bishops down,  
In Country, Court or Town,  
Quoth I and have at the Crown.  
The Covenant I did take,  
For forms and fashions sake:  
But when it would not  
Support my Plot,  
'Twas like an old Almanack.

When Independency  
Had superiority,  
I was of the same degree:  
When keepers did command;  
I then had a Holy Land,  
In Deans and in Chapters Land,

But when I began to spy  
 Protectorship so nigh,  
 And keepers were  
 Thrown o're the Bar,  
 Old *Oliver* then cry'd I.

When Sectories got the Day,  
 I used my Yea and Nay,  
 To flatter them and betray,  
 In Parliament I got,  
 And there a Member sat  
 To tumble down Church and State,  
 For I was a trusty Trout,  
 In all that I went about,  
 And there we did Vow,  
 To sit till now,  
 But *Oliver* turn'd us out.

We put down the House of Peers,  
 We killed the Cavileers,  
 And tipl'd the Widows Tears :  
 We sequestred Mens Estates,  
 And made 'em pay Monthly rates,  
 To Trumpeters and their Mates ;  
 Rebellion we did Print,  
 And alter'd all the Mint,  
 No Knavery then  
 Was done by Men,  
 But I had a Finger in't.

When Charles was put to flight,  
 Then I was at Worster fight,  
 And got a good booty by 't,  
 At that most fatal fall,  
 I kill'd and plunder'd all,  
 The weakest went to the Wall,  
 Whilst my merry Men fell on,  
 To pillaging I was gone  
 There is manr thought I,  
 Dill come by and by,  
 And why should not I be one.

We triumph'd like the Turk,  
 We cripled the scottish kirk,  
 That sets us first to work :  
 When Cromwel did but frown,  
 They yielded every Town,  
 St. Andrews Cross went down :  
 But when old *Nol* did die,  
 And Richard his Son put by,  
 I knew not how  
 To guide my Plough,  
 Where now shall I be? thought I.

I must confess the Rump,  
 Did put me in a Dump,  
 I knew not what would be a trump  
 When *Dick* had lost the Day,

My gaming was at a stay,  
 I could not tell what to play;  
 When Monk was upon that score,  
 I thought I would play on more,  
     I did not think what  
     He would be at,  
 I ne'er was so mumpt before.

But now I am at Court,  
 With Men of better sort,  
     To purchase a good report;  
 I have the Eyes and Ears  
 Of many brave noble Peers,  
 And fright the Covileers.  
 Poor Knaves they know not how;  
 To flatter eringe and bow.  
     For he that is wise  
     And means to rise,  
 He must be a turn-coat too."

1.— $1\frac{1}{8} \times \frac{5}{8}$  in.

2.— $1\frac{1}{2} \times \frac{7}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
 vol. iii. p. 362.

## 992.

## THE ROYAL RECREATION OF JOVIAL ANGLERS.

Proving that all men are Intanglers,  
 And all Professions are turnd Anglers."

London, Printed for F. Coles, T. Vere, W. Gilberton, and I. Wright.

[1660?]

A BROADSIDE with three woodcuts. No. 1 represents two gentlemen, angling; on the hook of one is a globe, as if he had just caught the world; he says:

"Hold hooke and line  
 Then all is mine."

This man wears a furred robe and has his foot upon a snake; the other angler has caught a small fish, and says:

"Well fayre the pleasure  
 That brings such treasure."

The background is a landscape.

No. 2 represents a young pedlar with a box, and holding in one hand a lady's mask, in the other hand a feather fan. On the box is "*Here be your new Fashion's Mistris.*" The face of the pedlar is marked by black patches, which are shaped like stars, crescents, and crosses. This woodcut was used for "*Here's Jack in a Box,*" &c., Oct. 1656, No. 899, 1656.

No. 3 depicts a gentleman wearing a tall round hat and feathers, a short cloak, large collar, boots with falling tops and square toes; the sleeves of his coat are cut so as to show his shirt; he carries a stick in his left hand, a pair of gloves in his right hand. This woodcut was used again, with three more, in "*The Royal Victory,*" C. 20. f. Roxburghe Ballads, vol. iii. p. 240; and, in the same volume, p. 248, as No. 1 in "*Your humble Servant Madam,*" a ballad which is dated in MS. "*Made in ye yeare 1662.*"

The ballad which appears below these cuts consists of eleven verses; of these the following are the first and last:—

“Of all the Recreations which  
 attend on Humane Nature,  
 There’s nothing sores so high a pitch,  
 or is of such a Stature,  
 As is a Subtle Anglers life,  
 in all Mens Approbation:  
 For Anglers tricks do daily mix,  
 with every Corporation.

Thus have I made the Anglers Trade  
 to stand above defiance,  
 For like the Mathematick Art,  
 It runs through every Science,  
 If with my Angling Song, I can  
 with Mirth and Pleasure seize yee,  
 Ile bait my Hook with Wit again,  
 and Angle still to please ye.”

- 1.— $3\frac{5}{8}$  ×  $3\frac{1}{4}$  in.  
 2.— $2\frac{1}{4}$  ×  $2\frac{5}{8}$  in.  
 3.— $2\frac{3}{8}$  ×  $2\frac{5}{8}$  in.

Brit. Mus. Library, C. 20. f. “Roxburghe Ballads,”  
 vol. iii. p. 232.

## 993.

THE CLOTHIERS DELIGHT: Or, The Rich Mens Joy, and the  
 Poor Mens Sorrow. Wherein is exprest the craftiness and  
 subtilty of many Clothiers in England, by beating down  
 their Work-mens wages.

“Combers, Weavers, and Spinners, for little gains,  
 Doth Earn their money by taking of hard pains.”

To the Tune of, Ienny come tye me, &c., Packington’s  
 Pound, Or, Monk hath confounded, &c. With Allowance,  
 Ro. L’Estrange. By T. Lanfiere.

Printed by F. Coles, T. Vere, I. Wright, and I. Clarke.

[1660?]

A BROADSIDE with three woodcuts. In No. 1, a young man, in profile, walks to our right, wearing a hat, large collar and short cloak. No. 2 shows two men, apparently a gentleman and a countryman, in conversation. No. 3 is the same woodcut which served as No. 1, a portrait of John, Lord Finch of Fordwich, in “Times Alteration,” Jan. 8, 1641, No. 162, 1641; No. 1 in “Portraits of John, Lord Finch of Fordwich, and Archbishop Laud,” Jan. 8, 1641, No. 161, 1641; No. 1 in “The Dainty Damsels Dream,” Jan. 8, 1641?, No. 164, 1641; No. 1 in “A Tragical Ballad,” &c., 1660?, No. 995, 1660, and as No. 3 in “The Lovers mad fits and fancies,” &c., 1660?, No. 994, 1660. In the last but two of these the portrait of the fugitive statesman represented Cupid, and retained the wings, which were originally placed for a satirical purpose; now the wings are removed altogether. This broadside, as the “With allowance” of Sir Roger L’Estrange shows, must have been published after the restoration of the monarchy, in 1660; probably this was not the case until many years had elapsed after that event.

The ballad, which is printed below the woodcuts, is in accordance with the title.

- 1.— $1\frac{3}{4}$  ×  $2\frac{5}{8}$  in.  
 2.— $2\frac{3}{8}$  ×  $2\frac{1}{2}$  in.  
 3.— $2\frac{3}{8}$  ×  $2\frac{5}{8}$  in.

Brit. Mus. Library, C. 20. f. “Roxburghe Ballads,”  
 suppl. vol. p. 35.

## 994.

## THE LOVERS MAD FITS AND FANCIES. To a Delightful New Tune.

*London, Printed by A. P. for F. Coles, T. Vere, J. Wright, and J. Clarke.*

[1660?]

A BROADSIDE with four woodcuts. No. 1, which was often used, represents a man standing, and turned to our right, with his left hand raised, as if speaking; he wears a long cloak, a round hat, boots, and a sword. No. 2 represents a lady, half-length, in an oval, standing, and bearing a vase of flowers; her hair hangs in ringlets at the sides of her face. No. 3 is the same woodcut as that which was used as a portrait of John, Lord Finch of Fordwich, No. 1 in "Times Alteration," Jan. 8, 1641, No. 162, 1641; also, for the same person, as No. 1 in "Portraits of John, Lord Finch of Fordwich, and Archbishop Laud," Jan. 8, 1641, No. 161, 1641. It was used as No. 1 in "The Dainty Damsels Dream," Jan. 8, 1641?, No. 164, 1641; as No. 3 in "The Clothiers Delight," 1660?, No. 993, 1660, and as No. 1 in "A Tragical Ballad," &c., 1660?, No. 995, 1660. No. 4 represents a lady, half-length, in an oval, standing as before a pair of pastill-burners, and holding a pair of gloves in her left hand; she wears a cap over her hair, which hangs in tresses on her shoulders. This woodcut was used for "The Dutchess of Portsmouths Farewel," Feb. 2, 1685, No. 1132, 1685; "The Distressed Mother," 1685?, No. 1147, 1685, and in "The Northern Ladd," 1685?, No. 1144, 1685.

Below these woodcuts is a ballad, of which this is the first verse:—

"I Dote, I Dote, but am a Sot to show it,  
I was a very fool to let her know it;  
For now she doth so cunning grow,  
She proves a Friend worse than a Foe;  
She'll neither hold me fast, nor let me go.  
For she tells me I cannot forsake her;  
Then straight I endeavour to leave her;  
But to make me stay,  
She throws a kiss in my way,  
O then I could tarry for ever."

1.— $2\frac{1}{8}$  ×  $3\frac{1}{8}$  in.

2.— $2\frac{3}{4}$  ×  $3\frac{3}{8}$  in.

3.— $2\frac{3}{8}$  × 3 in.

4.— $2\frac{3}{4}$  ×  $3\frac{1}{4}$  in.

Brit. Mus. Library, 643. m. 10. "Bagford Ballads,"  
vol. ii. p. 153.

## 995.

## A TRAGICAL BALLAD ON THE UNFORTUNATE LOVE OF LORD THOMAS AND FAIR ELLINOR, together With the Downfal of the Brown Girl. To a pleasant Tune, call'd, Lord Thomas, &amp;c.

*Printed by and for W. O. (William Onely) and sold by the Booksellers of Pye-corner and London-bridge.*

[1660?]

A BROADSIDE with two woodcuts. No. 1 represents a half-length figure of a man, enclosed by an oval frame, and was originally intended for John, Lord Finch of Fordwich, and used in 1641 as No. 1 in the broadside, which is entitled, "Times

Alteration," Jan. 8, 1641, No. 162, 1641. It was also used as No. 1 in "Portraits of John, Lord Finch of Fordwich, and Archbishop Laud," Jan. 8, 1641, No. 161, 1641; as No. 1 in "The Dainty Damsels Dream," Jan. 8, 1641?, No. 164, 1641; as No. 3 in "The Clothiers Delight," 1660?, No. 993, 1660, and as No. 3 in "The Lovers mad fits and fancies," &c., 1660?, No. 994, 1660. The wings have been removed, as in the last-named instance of the use of this curious block; the block appears much worn. No. 2 represents a lady's figure to the bust; she wears patches, and her bosom is bare; this was likewise used as No. 2 in "Portsmouths Lamentation," &c., Feb. 2, 1685, No. 1132, 1685.

On the back of the second leaf of this broadside is printed a portion of the "Complaint" of a person whose name has been cut off the sheet; this consists of verses beginning thus:—

"My prime is past, my strength decay,  
My Youth is spent, my Head grows gray;  
My Eyes are dim, and waxeth old,  
My Blood is dry, my Body cold." &c.

On our right of these lines is "William F.," printed with the letters in an upright line; also a woodcut, half-length, of an old man, seated, pointing to an hour-glass; a column is behind him; rays proceed from clouds in the sky; the background is a landscape.

The licence of Sir Roger L'Estrange appears on this broadside.

1.— $2\frac{1}{8} \times 3$  in. Brit. Mus. Library, 643. m. 10. "Bagford Ballads,"  
2.— $2\frac{1}{2} \times 3$  in. vol. ii. p. 127.

## 996.

PORTRAIT OF THOMAS VENNER. (No. 1). "Thomas Venner, Orator Conventiculorum Regni Millenarii et Libertinorum, Seducator et Capitaneus Seditiosor, Anabaptistarum et Qvackrorum in Civitat. Londinens. Decollatq in quatuor partes dissectus D. 19. Ian. Anno 1661." [Jan. 19, 1661]

THIS portrait is enclosed by a circle: It represents the Anabaptist leader, in armour, and to the hips, turned to our right; the face is in full view, and wearing a helmet, the lace of which passes under the chin; in his left hand is a halberd, in his right a book, inscribed "*Biblia In Manu Et Diabolum in Corde.*" Behind the figure is a rondel, inscribed "*Pieta et Paupertas Simulata.*" Across the print, at our right, near the top, and placed obliquely, as if another print were imposed upon it, is a view of the interior of a building, "*Conventicula Curiosa,*" above, and, below, "*Anabaptistarum et Qvackerarum.*" In this conventicle appears a naked woman, dancing before a pulpit, in which is a preacher, and, behind her, the audience of men and women.

This print was probably published soon after the failure of the insurrection of the Fifth Monarchy Men under Thomas Venner and his execution, Jan. 19, 1661.

See "Vennero the Vandal," Jan. 19, 1661, No. 999, 1661, and "Portrait of 'Thomas Venner,'" (Nos. 2 and 3), same date, Nos. 997 and 998, 1661.

A circle,  $5\frac{1}{2}$  in. diameter.

## 997.

PORTRAIT OF THOMAS VENNER. (No. 2). [Jan. 19, 1661]

HE is represented at three-quarters length, turned to our left, wearing a helmet, and holding up a halberd with both hands, as if about to strike with it.

Below are these lines:—

“This Helmet was a Crown by Revelation  
This Halbert was a Sceptor for the Nation  
So the Fifth-Monarchy anew is grac'd  
King Venner next to Iohn a Leydon plac'd.”

This print was designed for Pagitt's “Heresiography,” 1661, the sixth edition, p. 280.

See “Vennero the Vandal,” Jan. 19, 1661, No. 999, 1661, and “Portrait of Thomas Venner” (Nos. 1 and 3), same date, Nos. 996, and 998, 1661.

There is a copy of this print with letter-press at the back.

$2\frac{7}{8} \times 3\frac{1}{2}$  in.

## 998.

## PORTRAIT OF THOMAS VENNER. (No. 3).

*Publ. by Caulfield & Herbert, 1794.*

[Jan. 19, 1661]

COPY from “Portrait of Thomas Venner” (No. 2), in Caulfield's “Memoirs of Remarkable Persons,” 1795, facing p. 133.

See “Vennero the Vandal,” Jan. 19, 1661, No. 999, 1661, and “Portrait of Thomas Venner” (Nos. 1 and 2), same date, Nos. 996 and 997, 1661.

$3 \times 3\frac{5}{8}$  in.

Brit. Mus. Library (King's), 131. b. 23.

## 999.

VENNERO THE VANDAL. In the tenth Chapter of the Second Part of “Don Juan Lamberto, or a Comical History of the Late Times.” London, 1661.

[Jan. 19, 1661]

A FIGURE, which was originally designed for Hercules, stands, clothed in a lion's skin, and holding a club in his left hand; three apples are in his right hand, which is extended. The background comprises a castle on a hill on our left, and two cottages on our right. This woodcut was designed for and first published in “Minerva Britanna,” 1612, by Henry Peacham, and surmounts, on p. 36 of that work—one of the earliest emblem books in English—two stanzas, which are addressed “To the right worshipfull Sir David Mvrray Knight.”

The text describes, “How a certain Vandall, ecleped Vennero, came to Londinium, and defied all the Christians, and how his fury was abated.”

This refers to the insurrection of the Fifth Monarchy Men under Thomas Venner, which was suppressed on the 19th of January, 1661. See “The last farewell to the Rebellious Sect, Called the Fifth Monarchy Men,” &c., 1660, E. 1055/12; “The Judgment and Condemnation of the Fifth-Monarchy-Men,” 1661, E. 1055/13; “The Phanatiques Creed,” &c., 1661, E. 1055/14; “An Advertisement as touching the Fanaticks Late Conspiracy and Outrage attempted and Acted partly in the City,” &c., 1661, E. 1055/15, and “Portrait of Thomas Venner,” (Nos. 1, 2, and 3), Jan. 19, 1661, Nos. 996, 997, and 998, 1661.

$2\frac{7}{8} \times 2$  in.

Brit. Mus. Library (Grenville), 4132.

## 1000.

A FULL RELATION OR DIALOGUE BETWEEN A LOYALLIST AND A CONVERTED PHANATICK SINCE THE TIME OF THE LATE REBELLION, relating their wicked conspiracy, and barbarous intentions, whereby their divellish plots is more fully discovered then ever it was before: Gently disputed between them both. Together with the Phanaticks Lamentation and farewell to that Crew. Published as a warning-piece to all Rebellious Sectarics.

*Printed for F. Coles.* 1661. In MS. "Jan. 21." ["Jan. 21," 1661]

ON the title-page of this tract are two small woodcut figures of men. That on our left was used as No. 1. in "The Hang-mans Lamentation," 1660, No. 977, 1660; also on the title-page of "The Two City Juglers," &c. "Aug. 10," 1660, No. 954, 1660. That on our right represents a man wrapped in a cloak, standing, and in the act of speaking, towards our left.

The text refers generally to the circumstances of the time.

Each cut,  $1 \times 1\frac{3}{8}$  in.

Brit. Mus. Library, E. 1875/2.

## 1001.

PORTRAIT OF OLIVER THE PROTECTOR. (No. 1.)

[Jan. 30, 1661]

OLIVER CROMWELL in armour, holding a truncheon; three quarters, face three quarters view to our right, looking to the front; with these verses beneath:—

"Cromwellus ducitur Uneo  
Spectandus, gaudent omnes quæ labra quis Illi  
Vultus erat—nunquam mihi credis amavi  
Hunc hominem——Inv sat."

$3\frac{1}{8} \times 4\frac{3}{8}$  in.

## 1002.

PORTRAIT OF OLIVER THE PROTECTOR. (No. 2.)

[Jan. 30, 1661]

COPY of the above, (No. 1, same title and date, No. 1001, 1660,) with the addition of clouds, whence issues a halter which encircles the neck of Cromwell.

This print refers to the execution of the orders of both Houses of Parliament, Dec. 8, 1660, in accordance with which the corpse of the Protector was disinterred, and hung from the gallows at Tyburn; this was done on the 30th of January following (see same title and date, No. 3, No. 1003, 1661).

$3\frac{1}{8} \times 4\frac{3}{8}$  in.



## 1003.

## PORTRAIT OF OLIVER THE PROTECTOR. (No. 3.)

[Jan. 30, 1661]

BENEATH is "*Oliverus Cromwell, Rex Independentium, Angliæ Tyrannus.*" Oval portrait of Oliver the Protector, in armour, holding a truncheon; three-quarters view to cur left, eyes to the front. Below, his arms, with helmet and crest. At the top, two views; in one, a man's body, probably that of Cromwell, suspended from a gallows, and in the other Whitehall, on the top of which are three spikes bearing human heads,—*i. e.* those of the Protector, Ireton and Bradshaw.

Referring to the treatment of the bodies of Oliver the Protector and others. See the same title, Nos. 1, and 2, Jan. 30, 1661, Nos. 1001, and 1002, 1661.

$5\frac{3}{8} \times 5\frac{5}{8}$  in.

## 1004.

## THE WHEEL OF FORTUNE. "T' Radt van Avontvercn."

*Jan Zoet, Amsterdammer.*

[Jan. 30, 1661]

A WHEEL, inscribed on its rim—

"*Daer Syn Forteyn Haer Gaeven Mis.  
Opt Hooft Waer Dat Geen Haer En Is;*"

*i. e.* The Gifts of Fortune are worthless to the Old.

Around the wheel are male figures, emblematical of human nature and actions. 1, shows Peace, carrying an olive branch and a lamb—he is the first to rise; 2, is Wealth, bearing a cornucopia and chalice—from the latter a serpent drinks; 3, is Vanity, with a mirror and a peacock; 4, is Power, with a sack of coin at his side, holding a sceptre and bridling a lion; 5, is Discord, with two fighting-cocks upon his knees, holding a spoon; 6, is Envy, with a head-dress of serpents, holding a flaming brazier and a pair of bellows; 7, War, with a shield and torch, is descending to the ground, where 8, lies, a meagre, ragged figure, suggesting the termination of a life of evil passions.

The centre of the wheel is occupied by a design which hides the spokes, and represents the death-bed of Charles X. of Sweden, "*Conigh-ljcke Sterf-Beth.*" The king turns in the bed, and, holding one hand of a child, "*Ionge Koninck,*" who stands at the side, addresses the weeping queen, "*Koningin,*" who holds the other hand of the little one. "*G. Adolf*" and councillors of State, "*Rycks Raden,*" stand at the foot of the bed; "*G. Mangnus de la Gaerde,*" and others are at the head. The portrait of a young prince, in armour, in an oval, is fixed to the front of the bed, below the royal shield of arms.

The first of the four designs in the angles of this plate represents "*t Lyk van Marzaryn;*" the corpse of Cardinal Mazarin, lying in state. Below are four lines of verse, in German, describing the greatness of the deceased minister. The second design is styled "*Kromwels Graf,*" or rather the hanging of the bodies of the Protector Oliver, President Bradshaw, and General Ireton upon a gibbet (Jan. 30, 1661). The corpse of the first hangs with that of one of the others, while that of the third is dragged by the heels from the sledge on which it was brought to the place. Men, women, and children are gathered to witness this transaction. Below are four verses, as before, referring to the event in view. The lower corners of the plate are filled by two lines of standing figures of rulers in Europe, with shields of arms at their feet. Their names are inscribed near

their heads, on our left, thus, "*de Paus*," "*Cur Collen*" (the Elector of Cologne), "*Cur Meus*," "*Holstynder*," "*Co. van Hispangien*," and "*Co. Van Engeland*." On our right are "*D. Kijsser*," "*Co. van Poolen*," "*Co. van Deenmarcken*," "*Cr. Brandenburg*," "*Hollander*," and "*Courlander*."

Below are five columns of verse printed and attached to the engraving, with the motto, "*Drs Draeyt Drst Gaet Des Wererlts Staet*;" i. e. Thus turns, thus goes this World's State. There is another copy, with different verses engraved on the plate and the publication line "*Hugo Allert excudit*."

20 × 13 in.

## 1005.

ANTI BAAL-BERITH : OR THE BINDING OF THE COVENANT AND ALL COVENANTERS TO THEIR GOOD BEHAVIÖURS. By a Just Vindication of Dr. Gaudens Analysis (that is, his resolving of the Covenant to Law and Justice, to Duty and Conscience, to Reason and Religion : Or his dissolving it) against the Cacotomy of a nameless and shameless Libeller the worthy Hyperaspistes of Dr. *Burges*. Also against the pittyful Cavils and Objections of Mr. Zach. Grafton, a rigid Presbyter. With an Answer to that Monstrous Paradox, of No Sacriledge no Sin, to alienate Church Lands, without and against all Laws of God and Man. Written by the Author of the Analysis. (Dr. Gauden.)

*London, Printed by John Best, for Andrew Crook at the Green Dragon in St. Pauls Church-yard. 1661. In MS. "March 1st, 1660."*

[*"March 1," 1661*]

On the title-page to this tract is an engraving, representing a dog, "*Lumine Laccessor*," baying the moon, "*Allatrata Luceo*," which appears with a full and laughing face and is surrounded by stars. On the ground, on our right, is a boar eating acorns, "*Grunniens Proculco*." The inscriptions are in the margin.

A circle, 2½ in.

Brit. Mus. Library, E. 1083/5.

## 1006.

AN ANTIDOTE AGAINST MELANCHOLY : MADE UP IN PILLS. COMPOUNDED OF WITTY BALLADS, JOVIAL SONGS, AND MERRY CATCHES.

*Printed by Mer. Melancholicus, to be sold in London and Westminster 1661.*

*In MS. "April 18."*

[*"April 18," 1661*]

On the title-page of this volume is a print, which is divided horizontally, and has at each of its sides a column, the shaft of which is twined with vine branches. Above appears, beyond a proscenium which includes an arcade, a view of a Session of Poets, who are banqueting at a table. From a pendant, which is between two arches, projects the pole of the hostel, with its bush or garland and sign-board; on the latter is painted a dolphin, embowed, the dolphin of Arion, and on the margin of the picture "*Poets impaled with Lawrell Coranets*." By way of background is

Parnassus, comprising "*Hellicon*," an abundant spring of water which pours from a mountain-top; "*Aganippe*" and "*Hippocren*" are nearer the centre of the scene; "*Aristippus*" is near our right. At the head of the table stands Apollo, with a lyre under his arm and pouring "*Nectar vt Ingeniūm*" into a cup, which is held by the bard (Shakespeare?), who sits on the left of the head of the table. Two musicians with violins stand in front of the scene.

The lower half of this print represents a festival of rustics, who are seated at a table before the entrance to an inn, of which the sign, a Rose, hangs above them; a bagpiper plays on his instrument; to its sound a man is dancing; four men and two women are of the company. In the air is a chest with a stream of fire or water (?) running from it.

Below the print are these lines—

"These witty Poems though sometime may seem to halt on crutches,  
Yet they'l all merrily please you for your charge, which not much is.

The text consists of twenty-four poems, entitled "Pills to Purge Melancholy."  
3 × 3 $\frac{7}{8}$  in. Brit. Mus. Library, E. 1087/11.

## 1007.

## THE ATCHIEVEMENT OF THE RUMPERS, 1661.

[1661]

THIS print is on the back of the title-page of "*Montelion, 1661*; or *The Prophectical Almanack, Being a true and exact Account of all the Revolutions that are to happen in the World this present year, 1661. By Montelion, Knight of the Oracle, and a Well-wisher to the Mathematicks.*" On the page which faces the print is the following description of the arms of the "*Rumpers*:"—

"They bear quarterly of four pieces in an Eschutchion reverst these four Coats, *vid.* Argent, a Cross Gules; the second Azure, a Salter argent; and the third Azure, an Harp Or, stringed Argent; the fourth as the first, — and *Cromuels* in an Eschutchion of Pretence *viz.* Sables, a Lion Rampant Argent. Supported by *Oliver* [a man in full armour with "*Oliver*" inscribed across the figure] and *Bradshaw* on the left [in civil costume, with his name as before] side; For their Crest, on a Helmet of Impudence opened with Confidence, a wreath of *Anabaptanism* and *Quakerism*; a monstrous demi-Devil holding down in his paw a Scroule to *Oliver*, with this motto, *Kill and take possession*; in the other paw a Scroule to *Bradshaw*, with this motto, *Do my work and receive thy wages*. Mantled with Hypocrisis, doubled with Rebellion. In an Escroule underneath the Eschutchion these words, *Like to like quoth the Devil to the Collier*.

"On a Frame or Pedestall beneath three kneeling figures, *H. P.* [?] *Hugh Peters*] kneeling on a book superscribed '*Aretines Postures*,' with a Scroule from his mouth, *No sin in Lechery*. In the middle *Dr. B*—, grasping a *Church* in his Armes with this motto *No sin in sacriledge*: In the last place *Mr. J. G.* [?] *John Goodwin*, minister of *Coleman St.*, see "*Portrait of John Goodwin*," 1649, No. 772, 1649,) kneeling on *Owen's Princes*, and in a scroule from his mouth *No sin to Rebellion*."

The "*Montelions*," or Almanacks with that title, were published for other years than 1661: they are reported to have been compiled by *Thomas Flatman*, miniature-painter, who is said to have written "*Don Juan Lamberto*." See "*Gyant Desborough*," &c., April 6, 1659, No. 920, 1659.

2 $\frac{3}{4}$  × 4 $\frac{3}{4}$  in.

Brit. Mus. Library, E. 1876 /2.

1008.

## THE CHURCH OF ENGLAND.

[1661]

THIS is an emblematical print, which represents the Church of England standing on a rock, on which is a scroll, inscribed "*The Church of ENGLAND*"; to the right is St. Peter's at Rome, standing on sand, with a scroll extending from the door, inscribed "*tis Schismaicall*," and on the left is a church, with a scroll, inscribed "*tis Superstitious*."

Below is written "*Μενοιμεν οἱπερ ἑσμὲν*."

This print is used as a frontispiece to "*Regi Sacrum*," Printed for Tho: Dring, and are to be sold at his Shop at the George in Feet [*sic*]-street, near St. Dunstons Church, 1661."

$4\frac{1}{8} \times 3\frac{3}{4}$  in.

Brit. Mus. Library, E. 2269/2.

1009.

## ADAMITE.

[1661]

THE figure of a naked man, at three-quarters length, turned to the right, holding up his left hand, and looking over his right shoulder.

Below are these lines:—

"What strange presumptions doe these Monsters frame?  
Are Adams Children voyd of Adams shame?  
By these no Garments must be worn forsooth,  
Who say, they are themselves the naked truth."

This print occurs on p. 117 of "*Heresiography*," by E. Pagitt, 1661, the sixth edition. See title-page to "*Heresiography*," &c., 1647, the third edition, No. 703, 1647. For "Adamites," see "A Catalogue of the severall Sects," &c., "Jan. 19," 1647, No. 666, 1647; "The Committee," "April 15," 1680, No. 1080, 1680; "The Brownists Conventicle," 1641, No. 246, 1641; "A Nest of Serpents Discovered," 1641, No. 248, 1641; "The Church," "Feb. 27," 1647, No. 674, 1647; "The Description of the severall Sorts of Anabaptists," &c., "Feb. 7," 1645, No. 419, 1645.

$2\frac{5}{8} \times 2\frac{7}{8}$  in.

Brit. Mus. Library (Grenville), 11692.

1010.

## PORTRAIT OF JOHN OF LEYDEN.

[1661]

HE is represented at three-quarters length, looking to the right, dressed in royal robes, and carrying a sceptre and globe.

Below are these lines:—

"Were but this Taylor now alive, the Shears  
Which clipt the Churches Vest had snipt his eares.  
Errors grew hot with Truth; to end the strife  
Fate tooke the Shears and cut his thread of life."

This print occurs on p. 2 of "*Heresiography*," by E. Pagitt, 1661, the sixth edition. See title-page to "*Heresiography*," &c., 1647, the third edition, No. 703, 1647.

$2\frac{3}{4} \times 2\frac{7}{8}$  in.

Brit. Mus. Library (Grenville), 11692.

## IOII.

## PORTRAIT OF LELIUS SOCINUS.

[1661]

HE is represented at three-quarters length, bearded, with a band about his head, looking to the left, and with his right hand uplifted.

Below are these lines:—

“Lelius, thou seed of night, nurs'd by a cloud  
In vaine your throng of Negroes strive to shroud  
Truth's sparkling rays: Heaven will protect her light  
Maugre thy art, or thy Photinian spight.”

This print occurs on p. 152 of “Heresiography,” by E. Pagitt, 1661, the sixth edition. See title-page to “Heresiography,” &c., 1647, the third edition, No. 703, 1647.

$2\frac{3}{4} \times 3$  in.

Brit. Mus. Library (Grenville), 11692.

## IOI2.

## PORTRAIT OF ARIUS.

[1661]

HE is represented at three-quarters length, looking slightly to the right, and wearing an ecclesiastical gown.

Below are these lines:—

“Arrius who that great Master did deny  
(The second Person in the Trinity)  
A bloody Fate with issuing Bowells tryde,  
He that like Iudas sind, like Iudas dyde.”

The print occurs on p. 155 of “Heresiography,” by E. Pagitt, 1661, the sixth edition. See title-page to “Heresiography,” &c., 1647, the third edition, No. 703, 1647.

$2\frac{3}{4} \times 2\frac{7}{8}$  in.

Brit. Mus. Library (Grenville), 11692.

## IOI3.

## PORTRAIT OF PELAGIUS.

[1661]

HE is represented at three-quarters length, his face turned slightly to the left; he wears a gown and hood.

Below are these lines:—

“Accurst Pelagius with what false pretence  
Durst thou excuse Mans foule Coneupiscence?  
Or ery down Sin Originall, or that  
The Loue of God did Man predestinate.”

THIS print occurs on p. 229 of “Heresiography,” by E. Pagitt, 1661, the sixth edition. See title-page to “Heresiography,” &c., 1647, the third edition, No. 703, 1647.

$2\frac{5}{8} \times 3$  in.

Brit. Mus. Library (Grenville), 11692.

## IOI4.

## PORTRAIT OF JAMES NAYLER.

[1661]

HE is represented at three-quarters length, full face, with long hair, and a “B” in the middle of his forehead.

Below are these lines:—

“Of all the Sects that Night, and Errors own,  
And with false Lights possess the world, ther's none  
More strongly blind, or who more madly place  
The light of Nature for the light of Grace.”

This print occurs on p. 244 of “Heresiography,” by E. Pagitt, the sixth edition, 1661. See title-page to “Heresiography,” &c., 1647, the third edition, No. 703, 1647.

The text which follows here gives a general account of James Nayler the Quaker, who proclaimed himself to be Christ, and, if this portrait be faithful, had a face which much resembled the traditional portraits of our Lord. See “A Catalogue of the severall Sects,” &c., “Jan. 19,” 1647, No. 666, 1647, and “The Generall Good,” &c., 1653, E. 703/6. For the general subject, see the references which are given with “These Tradesmen,” &c., “April 26,” 1647, No. 678, 1647.

$2\frac{3}{4} \times 2\frac{7}{8}$  in.

Brit. Mus. Library (Grenville), 11692.

### 1015.

QUI CHETAT CHETABITUR : or, Tyburne Cheated. Being, a Poeme, Upon The three Regicides Munson, Mildmay and Wallopp; who were Drawn upon Hurdles to Tyburne on the 27th of January, 1661 (1662).

*London, printed by Edward Crouch dwelling on Snow-hill, 1661. Who these Traitors would once have hang'd.* [Jan. 27, 1662]

ON this broadside is a small woodcut of a gallows.

Below are two columns of verse, which comprise references to Dun the hangman, Quarles, the Protector Oliver, Bradshaw, the execution of Charles I., &c.

July 12, 1661, the regicides Lord Monson, Sir Henry Mildmay, and Robert Wallop, Esq., were brought to the bar of the House of Commons, and confessed their shares in the proceedings against the late king. They were ordered to be deprived of their honours and titles, drawn on sledges, with ropes about their necks, from the Tower to Tyburn and back again annually, for the rest of their lives, on the anniversary of Charles I.'s execution.

This ballad appears to have been published about the time of the first performance by the above-named gentlemen of part of their sentence, Jan. 27, 1662. The publisher evidently had a grudge against the sufferers.

$1\frac{1}{2} \times 1\frac{5}{8}$  in.

Brit. Mus. Library, C. 20. f. “Poetical Broad-sides,” p. 31.

### 1016.

THE COACHES QUERTHROW. Or, a Ioviall Exaltation of divers Tradesmen, and others, for the suppression of troublesome Hackney Coaches. To the tune of, Old King Harry.

*London, printed for Francis Grove.*

[1662?]

A BROADSIDE with two woodcuts. No. 1, which is printed with its upper side downwards, represents a coach, at the side of which and behind it are two running footmen; the man in front has what may be intended for his employer's arms embroidered on the back of his coat. The driver has a long whip in his right hand

and reins in his left, with which he urges and guides four horses; the hinder parts only of the leaders are shown; the head of a man appears behind and above the haunches of the wheel horses; the half-length figure of an ecclesiastic is placed over the haunches of the wheelers. This woodcut was used and apparently originally engraved for "A briefe description of the triumphant show made by the Right Honourable Algernon Percie, Earle of Northumberland. At his Installation and Initiation into the Princely Fraternitie of the Garter, upon the 13. of May, 1635." C. 20. f. "Roxburghe Ballads," vol. i. p. 506, where the figure of the Earl of Northumberland (which was removed from the block before "The Coaches Overthrow" was printed) appears seated in the coach, and wearing a round high hat, feather, and cloak, and the "George" upon his breast.

No. 2 represents a street, with an inn on the side which faces us; the sign of the inn, projecting from an angle of the house, represents a dog licking a porridge-pot; near this, at the doorway of the house, stands a man (? the host) with horns growing from his forehead; next to him, outside, a tall woman flourishes a large stick; a second woman is pouring the contents of an earthen utensil from an upper window upon the first woman; a third woman, who is followed by two children, comes next. The roofs of a line of houses occupy part of the lower portion of the woodcut, so that it appears as if we were supposed to be looking down into a street. In the middle of this street flows a water-course; a man is labouring with a spade, at our left, upon what may be a heap of filth; a cart drawn by a single horse is near this man. A man with a long stick carried on his shoulder, a woman who is easing herself, a pig, and two boys carrying a third astride of a pole, are all represented.

The ballad desires the suppression of hackney coaches in London, and was probably published about the time those vehicles were first brought under the control of a licence, 1662.

1.—6 × 4 $\frac{1}{2}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"

2.—6 $\frac{7}{8}$  × 3 $\frac{3}{8}$  in.

vol. i. p. 546.

### 1017.

"VOLVENDA DIES."

<sup>10h</sup> . . . in Chantry sculp: May the 4th, 1663.

["May 4, 1663"]

A NEARLY naked Janus-headed figure, holding two keys in his hand, stands upon a celestial globe; on one side are, ascending, a bishop, a lawyer and a soldier, holding each the other's hand; on the other side, the same personages descending singly; the soldier holds a flaming sword and fires a pistol. At the side of the ascending arc, a meridian sun, the temple of Janus, with closed doors; on the ground, three crowns, one being celestial, three orbs, three upright sceptres, and one prostrate; on the descending side, the sun obscured by clouds, and, on the ground, piles of arms. Thus one side is emblematical of Peace, the other of War. Under the globe is

"VOLVENDA DIES."

4 $\frac{1}{4}$  × 6 $\frac{3}{8}$  in.

(The top to James Heath, A long channel  
1663 with a 320

### 1018.

MAGNIFICO SMOKENTISSIMO CUSTARDISSIMO ASTROLOGISSIMO  
CUNNINGMANISSIMO RABBINISSIMO VIRO IACKO ADAMS  
DE CLARKENWELL GREENO HANC LOVELISSIMAN SUI  
PICTURAM.

*Hobbedeboody pinxit et scratchabat.*

[1663]

A THREE-QUARTER figure of Jack Adams, the "cunning man" of Clerkenwell Green, engraved. He stands at a table, with a horoscope before him, and notes its cha-

acters with a pen. He wears a peaked hat, with the front turned up from his forehead; the end of a girdle, probably of parchment, appears under his right arm; above the arm a tobacco-pipe is seen, as if stuck in this girdle. He leans his head upon his left hand; his left elbow rests on the table. A horn-book with the alphabet stands before Adams, also a volume, inscribed "*Poore Robins path to Know(ledge).*" (*Almanack*). On a nail in the wall hangs a medal with a chain; above this are two shelves, one of which bears a row of books and a fool's bauble, the other many children's toys; a curtain covers half these shelves. Behind Adams a lean and ragged woman, "*the queene of sluts,*" says, "*Pray sir, can you tell me my fortune?*" In front of the table, the head, shoulders, and hands of a man appear, who, holding his hat in one hand and some coins in the palm of the other, says, "*Is she a Princess?*" This is said to refer to John Carlton, who married the pretended German Princess. See "*The Great Tryall and Arraignment of the Gernain Princess,*" 1663; "*The Case of Mary Carleton,*" 1663; Granger's "*Biographical History of England,*" 1824, vol. v. p. 305; "*The Ultimim Vale of John Carleton, of the Middle Temple, Gent. London,*" 1663, 113. h. 42; "*An Historical Narrative of the German Princess,*" &c., 1663, 603. k. 26; "*The Arraignment, Tryal and Examination of Mary Moders, Otherwise Stedman, now Carleton (Stiled, The German Princess),*" 1663, 113. h. 40; "*Memoirs of the Life of the Famous Madam Charlton, commonly Stiled the German Princess,*" 1673, 10,825, aa; also Caulfield's "*Remarkable Persons,*" 1794, vol. i. p. 83. She has been supposed to have furnished the original of Defoe's "*Moll Flanders.*"

$2\frac{7}{8} \times 4\frac{3}{8}$  in.

## 1019.

MAGNIFICO SMOKENTISSIMO CUSTARDISSIMO ASTROLOGISSIMO  
CUNNINGMANISSIMO RABBINISSIMO VIRO IACKO ADAMS  
DE CLARKENWELL GREENO HANC LOVELISSIMAM SUI  
PICTURAM, &c. [1663?]

COPY from the print with the same title and date, No. 1018, 1663, in Caulfield's "*Memoirs of Remarkable Persons,*" 1794, vol. i. facing p. 8.

Below the print is added, "London: Pub. as the Act directs May 30, 1792, by I. Caulfield."

$2\frac{7}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 131. b. 23.

## 1020.

THE FANATICKS BARBER. Or, A New Cut for Nonconformists, &c. [1663?]

A BROADSIDE containing fragments of two woodcuts, one of which represents a man sitting with a woman on his knee, and the other a man with horns on his head, looking through a window.

Below the woodcuts are three columns of English verse.

There is nothing to indicate the date of this broadside; it appears to have been issued rather late in the seventeenth century. The broadside styled "*Bloody News from Chelmsford,*" &c., C. 20. f, "*Luttrell Collection,*" vol. ii. p. 145, which evidently refers to the same circumstance, is dated 1663.

1.— $2\frac{1}{2} \times 2\frac{1}{2}$  in.

Brit. Mus. Library, C. 20. f. "*Luttrell Collection,*" vol. ii. p. 80.

2.— $1 \times 1\frac{7}{8}$  in.



## 1021.

## PORTRAIT OF T. KILLIGREW. (No. 1.)

[By Hollar.]

[1664]

KILLIGREW is seated at a table, as if in a melancholy mood, resting his head upon his hand, and wrapped in a very large cloak, upon the lining of which are the faces of many women of different ages and conditions; upon his head is a crown-like cap. An ape, in a similar attitude, is seated upon the cushion on which Killigrew's elbow rests; it wears a woman's cap. Below are these verses:—

“Foole that I was, who had so faire a State,  
 Fower or five thonsant by the yeare at least.  
 And wast it so as I have done of late,  
 On W—s and Bawds, and like a filthie beast  
 Caught fowle diseases which consume mee sore,  
 And all proceedes from loving every w—e.  
 As many as I e'er have laine withall,  
 See heere their faces how they face my gowne  
 Of all sortes, little, middle siz'd and tall  
 Some Lovelie faire, some black and some are browne,  
 Some Wiwes, some Maidens, some rich and others poore  
 Some old, some young, yet everie one a w—e.  
 With all these sometime I have been acquainted  
 Which were they in their livelie colours linn'd,  
 Some you should see how they themselves have painted,  
 How others with their borrowed haire are trimmed  
 How like this Monkey sick themselves they faine  
 When in their bones, indeede, lies all the paine  
 But since these daie are done all warning take  
 How with their wealth they do their bodies wast  
 And then themselves to Hospitalls betake  
 Or Scorned Beggars do become at last  
 Vice then by my example learne to flie  
 But most of all (the basest) LETCHERIE.”

This print is by Hollar, although without his name; it is also without the name of Killigrew; it was enlarged and finely copied by A. Bosse (see No. 2, same title, No. 1022, 1664). The head of the lady in the black hood, probably intended for that of a Puritan, is changed in the copy, and the hood omitted; also the head of the lady in the hat, near the sitter's right arm. The dress of the monkey and the background have been altered. This print has been described by Parthey, “Wen. Hollar,” No. 487

$5\frac{3}{4} \times 7\frac{3}{8}$  in.

## 1022.

## PORTRAIT OF THOMAS KILLIGREW. (No. 2.)

*A Bosse jnuen et fe. le Blond excud avec Priuilege.*

[1664]

KILLIGREW, seated on a chair in melancholy mood, and leaning his head upon his hand; on the cushion which supports his elbow is seated a monkey, in an attitude

of sadness. He wears a cap decorated with bands of lace and a Vandyke border; his ample cloak is lined with a multitude of womens' heads. Underneath—

“ Je ne vois point que le Graueur  
Ait pour raison que son caprice,  
Quand il appelle ce Resueur.  
Vn homme fourré de malice.

Car s'il est tout chargé de maux,  
D'où procedent ils que de testes  
De ses dangereux Animaux,  
Qui trompent les plus fines bestes ?

Tout ce qu'il a de vicieux  
Ne vient donc pas de sa nature,  
Ou bien s'il est malicieux,  
Il s'en faut prendre a sa fourrure.”

This is copied and enlarged from a print by Hollar: see No. 1, same title, No. 1021, 1664. Thomas Killigrew was Page of Honour to Charles I. and Gentleman of the Bedchamber to Charles II., who, in 1651, appointed him his Resident at Venice.

See “England's Remembrancer, or a Humourous, Sarcastical and Political Collection of Characters and Caricacaturas,” Brit. Mus. Library (Grenville).16,370, plate 49.

$7\frac{5}{8} \times 9\frac{5}{8}$  in.

## 1023.

PORTRAIT OF THOMAS KILLIGREW. (No. 3.) [1664]

COPY, by J. P. Malcolm, for his “Historical Sketch of the Art of Caricaturing,” 1813, Plate XXIV., from the print by Hollar. See No. 1, same title and date, by Hollar, No. 1021, 1664. This copy is little more than an outline of the original.

$6\frac{3}{8} \times 6\frac{1}{8}$  in.

## 1024.

PORTRAIT OF ELIZABETH CROMWELL, WIFE OF THE PRO- [1664]  
TECTOR.

BELOW are these lines :—

“ From feigned glory & Vsurped Throne  
And all the Greatnesse to me falsely shown  
And from the Arts of Government set free  
See how Protectresse & a Drudge agree.”

The wife of the Protector is seen at three-quarters length, looking to our right, in a black hood; over her left shoulder is a monkey.

Granger's “Biographical History of England,” 1824, vol. iii. p. 299, says that this print was prefixed to a scarce and satirical book, entitled “The Court and Kitchen of Elizabeth, called Joan Cromwell. The Wife of the late Usurper,” &c., 1664, 12mo. The copy of this book in the Brit. Mus. Library, 600, a. 27, has suffered by the loss of a print which was placed before its title. The book is a catchpenny publication on cookery, for the most part, with a preface that contains many anecdotes, alleged to be true, of the Protector and his wife.

$2\frac{7}{8} \times 3\frac{1}{4}$  in.

## 1025.

DIVINE POEMES REUISED, AND CORRECTED WITH ADDITIONS  
BY THE AUTHOUR FRA: QUARLES.

(A. Moseley.)

*Printed for Samuell Lownes at his shop ouer against Exeter house in the  
Strand, Ano. 1664.* [1664]

THE frontispiece to this tract represents a man, almost naked, with his arms folded, standing on a skull and crossed bones; on either side is an angel,—one of whom bears an olive branch, and points downwards to the skull; the other carries a palm-branch and points upwards to a crown and sceptre, which appear in a cloud above. Near the first is written “*ad hoc*,” near this, “*ab hoc*,” near the second, “*per hoc*.”

On the opposite page is printed “The Mind of the Frontispiece:”

“This naked Portraiture before thine Eye,  
Is Wretched, Helplesse MAN, MAN born to Dye:  
On either side an ANGEL doth protect him,  
As well from EVILL, as to GOOD direct him:  
Th’ one points to Death, the other to a Crown;  
Who THIS attains, must tread the Other down:  
All which denotes the Brief of Man’s estate.  
That HE’s to go from Hence, by THIS, to THAT.”

27/8 × 3 1/8 in.

Brit. Mus. Library, 1077, b. 33 / 2.

## 1026.

“EMBLEM FOR THE WISE, REFERRING TO THE WAR BETWEEN  
THE DUTCH AND ENGLISH.

SINNE BEELT VOOR DEN VERSTANDIGEN, OVER DEN OORLOG  
GERESEN RUSSCHEN DEN STAET VAN ENGELANDT, EN DIE  
VAN DE VEREENIGHDE NEDERLANDEN.

Embleme pour les sages Esprits, touchant la Guerre neüe entre  
l’Estat d’Angleterre, & des Provinces Unies.”

[March 4, 1665]

A DUTCH broadside, with descriptive verses in Dutch and French, of which the effect is as follows:

The Dutch lion, “A,” and English dog, “B,” are menacing each other in a cock-pit; some offal, which is the subject of their quarrel, lies on the ground between them. A fox, “C,” wearing spectacles, sits watching for any advantage he may obtain from the contest, and a sheep, “D,” is standing near, trembling, and assured that he will suffer whoever may conquer. The sheep turns appealingly to “RELIGION,” “E,” who is seated with the open Bible, “*La Bible*” “*De Bybel*,” at her feet and Book of Faith, “*Confession de la Foy*,” upon her knee, and weeping at the distresses which are occasioned by war. In a gallery are many people terrified at the appearance of two comets, which were supposed to prognosticate disasters. Above, in a picture, are two pots dashing against each other on the sea-shore, an intimation that, by these collisions, one or both the nations must suffer: these emblems often appeared at this period on Dutch medals. In the lower corner is

represented the fable of "The Wolf and the Lamb," Holland being considered the innocent oppressed sufferer.

The commercial jealousies of England and Holland occasioned the war which was formally declared March 4, 1665. The coasts of Africa were the scenes of early hostilities; Sir Robert Holmes seized the Dutch settlements of Cape Verde and Goree. These places were retaken by De Ruyter. The lion and the dog were both averse to parting with their prey. France is probably the fox, watching its opportunity. The Reformed Church may be referred to by the sheep, who must lose, whoever may win.

This print was probably published in the year 1685, as the comet is mentioned as having appeared the previous year, and the Dutch as retaining possession of what they already held. The comet appeared first in Nov. 1679, and disappeared Feb. 1680. The Dutch had regained possession of Guinea in 1665 (see "The Deceived Hope," 1665, No. 1027, 1665). See "The Cunning Deceit of England," 1649, No. 770, 1649.

There had been a comparatively insignificant comet in April 1677, and the print may have been published at that time.

$10\frac{7}{8} \times 7\frac{3}{8}$  in.

### 1027.

"THE DECEIVED HOPE OF THE PEACE-LOVING DUTCH. De bedroogen hoop aan Vreedelievende Hollanders."

't Amsterdam, By Francoys van Beusecom, Kousten Prent-verkooper, woont op de nieuwe Brueck in de Drie-hoeck-straet. 1665. [1665]

A WHEEL, propelled by the Dutch lion, crowned with laurel and trampling on an axe and halter. At the top is Cromwell, astride and vomiting a crown, coronets, mitre, sceptre, chalice, patera, money, &c.; behind him, holding on to his tail, is Blake, goaded with a boat-hook, by a Dutch sailor, and discharging, as if on a river which runs to the sea, a large fleet. At sea appears a naval action between the English and Dutch fleets. Above are two pictures; one represents a fleet sailing towards Dover, the other a conference between two parties. On a ray which proceeds from the sky is written in Dutch, "*Een qu'aude zaak. Verdient Gods wrath,*" i. e. "Evil deeds deserve God's wrath." On the pictures respectively is written—

1. "*Seght wat ghij wil: en doet wat ghij kúnt,*" i. e. "Say what you will and do what you can."
2. "*Hebben is hebben krijgen is kúnt,*" i. e. "Having is having, to keep is art."

Beneath are three columns of verse, in Dutch, signed "Jan Soet, Amsterdamer."

This was probably intended as a warning to the English by retrospection of what had, or was said to have, happened to them in the Dutch wars of the Commonwealth. In February, 1665, lettres of marque were granted against the Dutch; on the 1st of March following war was declared, and on April 5 a fast was observed for the success of this war. The grand fleet of England arrived in the Texel on the 28th of April; the English Hamburgh fleet was captured by their opponents; on June 3 the great victory off Harwich was obtained over the Hollanders, Admiral Opdam was killed, and thirty-two ships were taken or sunk.

$11\frac{3}{4} \times 9\frac{3}{4}$  in.

1028.

THE DUTCH BOARE DISSECTED, or a Description of Hogg-Land. A Dutchman is a Lusty, Fat, Two Legged Cheese-worm: A Creature that is so addicted to Eating Butter, Drinking fat Drink, and Sliding, that all the World knows him for a slippery Fellow. An Hollander is not an Highlander, but a Low-lander; for he loves to be down in the Dirt, and Boarlike to wallow therein.

London, Printed, 1665.

[1665]

THIS is the title of a broadside comprising an engraving, which is divided into four parts. In the first part, "A" shows three fat Dutchmen seated at a table. Above them, in the upper corners of the design, are two huge spiders in their webs. Two more spiders cling to the threads by which they have descended towards the table. On the ground is "B," a rat, which runs into the open jaws of a crocodile. In the second part, "C" is a viper, with a Dutchman's head, accompanied by a brood of little vipers, which have similar heads. In the third part, "D" is a Dutchman who is whipped by one man, and, being bound, led through an open place by two other men, who hold the ends of a cord which goes about his body. The fourth part represents, as described by the remaining letters in the following key, an island "F." "E" is a Dutch cheese, marked like a compass, a knife sticking in its side. "H," casks of brandy and herrings. "I," a pile of stock-fish. "K," a house raised upon piles, an evident allusion to the Stadt House at Amsterdam. "L," frogs which crawl about the island.<sup>1</sup>

On each side of the print is a column of verse, explaining the subjects, thus:

- "The *Dutch* at first  
When at the worst  
The *English* did relieve them:  
They now for thanks,  
Have play'd base Pranks  
With *Englishmen* to grieve them.
- A. Those Spider-Imps  
As big as Shrimps,  
Doe lively Represent,  
How that the States  
Spin out their Fates  
Out of their Bowels vent.
- B. The *Indian* Ratt  
That runs in at  
The Mouth of Crocodile,  
Eates his way through,  
And shews well how  
All Nations they beguile.

<sup>1</sup> See also to the same effect, the verses by A. Marvell, called "A Character of Holland:"

"Holland, that scarce deserves the name of land,  
As but the offscourings of the British sand," &c.

And S. Butler's "Miscellanies," for this "Description of Holland:"

"A country that draws fifty foot of water,  
In which men live as in the hold of nature," &c.

- c. The Monstrous Pig,  
With Vipers Big,  
That Seven-headed Beast,  
Shews how they still,  
Pay good with ill  
To th' *English* and the Rest.  
The Vipers come  
Forth of the Wombe,  
With death of their own Mother:  
Such are that Nation,  
A Generation,  
That rise by fall of Other.
- d. One of the Rout  
Was Whipt about  
Our Streets for telling lyes:  
More of that Nation  
Serv'd in such Fashion  
Might be for Forgeries.
- e. Their Compass is  
An *Holland* Cheese,  
To steer a Cup of Ale-by:  
The Knife points forth  
Unto the North  
The Needle these Worms sail-by.
- f. Their Quagmire Isle  
(*'T*would make one smile)  
In Form lyes like a Custard:  
A Land of Bogs  
To breed up Hogs,  
Good Pork with *English* Mustard.
- g. If any asks,  
What mean the Casks?  
'Tis Brandy, that is here:  
And Pickle-Herring,  
(Without all Erring:)  
'Tis neither Ale nor Beere.
- h. Those Two you see,  
That yonder bee  
Upon the Bog-Land Walking.  
Are Man and Wife  
At wofull Strife  
About last Night's work talking.  
He Drinks too long;  
Shee gives him Tongue,  
In Sharp, hot-scolding Pickle,  
With Oyle so glib  
The same for Tib,  
Her tipling man to Tickle.  
I Spin all Day,  
You Drink away  
More that I get by Wheeling:  
I doe my part,  
Sayes he, Sweet Heart,  
For I doe come home Reeling.
- i. The *Holland* Boare,  
Hath Stock-Fish store,

As good as can be eaten :  
 And such they are,  
 As is their Fare,  
 Scarce good till soundly beaten.  
 K. Their State-House such is,  
 It stands on Crutches,  
 Or Stilts, like some old Creeple :  
 L. Frogs in great Number  
 Their Land doth Cumber,  
 And such-like Croaking People."

Then follows "The Hollanders Vnmasked," in three columns of verse.

$7\frac{1}{2} \times 6\frac{3}{4}$  in.

Brit. Mus. Library, C. 20. f. "Luttrell Collection,"  
 vol. iii. p. 85.

### 1029.

THE ENGRAVED FRONTISPIECE to the second tome of Prynne's  
 "Records."—The Pope, on a tottering Throne. Charles  
 II., on an established Throne. [1665]

ON two pieces of paper are the following descriptions of this frontispiece; first,  
 referring to the first part of the design,—

#### "Explanation of the Frontispiece.

"1. The Pope, with his Triple Crown and Miter falling. About his two Swords  
 this abused Text, Luke 22, 38, '*Behold here are two swords.*' About his Keyes  
 this wrested Motto, Rev. 1. 18, '*I have the keyes of Hell and Death.*' Out of his  
 mouth, this misapplied Motto, Mat. 28. 18, '*All power is given to me in Heaven  
 and Earth.*' Under his feet these two abused Texts, Heb. 2. 8, '*Thou hast put all  
 things in subjection under his feet,* Psal. 91. 13, '*Thou shalt tread upon the Lyon  
 and the Adder, the young Lyon and the Dragon shalt thou trample under foot;*'  
 Which Texts sundry Popes and their Parasites wrest, and apply to the Roman  
 Pontiff.

"2. Popish Lords, Ladies, Gentlewomen and Nunnes: Using this Motto, Rev.  
 13. 3. 4, '*And all the world wondred after the Beast, and they worshipped the  
 Dragon which gave power to the Beast, and worshipped the beast, saying, who is like  
 unto the BEAST? who is able to make warre with him?*'

"3. Popish Cardinals, supporting the Popes Chair. Looking towards, and  
 applying this Text to the Pope, 'Psal. 72. 11, '*All Kings shall fall down before  
 him, all nations shall serve him.*'

"4. Popish Archbishops, Bishops, Deans and Canons. Using this Text to the  
 Pope, Dan. 2. 21, '*He removeth Kings, and setteth up Kings.*'

"5. Popish Abbots, Priors. Applying this Text to the Pope, Dan. 7. 14,  
 '*There was given him Dominion and glory, and a Kingdom, that all people and  
 language should serve him. His dominion is an everlasting dominion, which shall  
 not passe away; and his Kingdom that which shall not be destroyed.*'

"6. Popish Priests, with this motto appropriated to the Pope, Psal. 76. 12,  
 '*He shall cut off the Spirits of Princes, he is terrible to the Kings of the Earth.*'

"7. Jesuits and Doctors of the Canon Law. Appropriating this Scripture to  
 the Pope, Psal. 110, 5, 6, '*He shall strike through Kings in the day of his wrath,  
 he shall judge among the Nations, he shall wound the heads over many Countryes.*'

"8. Popish Monks and Hermits. Perverting, applying this Text to the Pope,  
 Isa. 49. 23, '*Kings shall bow down to thee with their faces towards the earth, and  
 shall lick up the dust of thy feet.*'

In the design a figure of the Dragon addresses the Pope: "*And ye dragon  
 gave him his power, & his seat, & great authority,*' Rev. xiii. 2."

Second, referring to the second part of the design :—

“A. King Charles the II. Sitting in his Throne (his sword entwined with his titles ; supporting on its point a church).

“B. About the CHURCH this Motto, ‘Kings shall be thy Nursing Fathers,’ Isa. 49. 23. On the kings right hand,

“C. The Lords in Parliament, uttering this Motto, Rot. Parl. 40. E. 3, num. 7, 8, ‘*Les Ducs, Comtez, Barons, Grantz & Communes, accorderent & granterent, que en case que le Pape se afforecrat, ou rien attemperoit per process, ou en auter manere de fait, de constreindre le Roy, ou ses subjects, de prefair ce qu’est dit, qu’ils resistant & contre esteront ave tout lour puissance.*’

“D. The Commons in Parliament, uttering these words, Stat. 16 Rich. 2, cap. 5, ‘*The Commons of the Realm in this Parliament have said, that the things attempted by the POPE be against the Kings Crown and Regality, used and approved in the time of all his Progenitors: and all the Liege Commons of the Realm will stand with our Sovereign Lord the King, and the said Crown, and the Regality in the cases aforesaid, and in all other cases attempted against Him, His crown and Regality in all points, to live, and to die.*’

“E. Judges in their Scarlet Robes, Serjeants, and Lawyers, using this sentence, Bracton, Lib. 2. cap. 24, ‘*Ipse Dominus Rex ordinarian habet Jurisdictionem, & dignitatem & potestatem super omnes qui in Regno suo sunt, & habet materialem gladium, Justitiam & Judicium, que sunt Jurisdictiones; ut ex Jurisdictione sua sicut DEI MINISTER, & VICARIUS, tribuat unicuique quod suum fuerit.*’

“F. Mayors, Aldermen, Citizens and Tradesmen holding up their bagges of money, using this Speech, Stat. 26. Hen. 8. cap. 3, ‘*It is, and of very Duty it ought to be the natural inclination of all good people, like most faithfull, willing and obedient Subjects, sincerely and willingly to provide for the supportation, maintenance and defence of the Royal Estate of their most Dread, Benigne and Gracious Sovereign Lord, upon whom, and in whom dependeth all their joy and wealth.*’

“G. Collonels, Captains, Souldiers, Mariners using these words, Stat. 11. H. 7, cap. 1, ‘*The Subjects of this Realm by reason of their duty and allegiance, are bound to serve their Prince and Sovereign Lord for the time being, in his Warrs, for the defence of him and the Land, against every Rebellion, power and might.*’

“H. Sheriffs of Counties, Justices of Peace, Constables, and other Country Officers and people, rehearsing this Motto, Stat. 1. Eliz. cap. 1, ‘*We do utterly testifie and declare in our Consciencs, that the Kings Highnesse is the only Supream Governor of this Realm, and of all other his Highnesses Realms in all Ecclesiastical things and causes as well as Temporal, And to our power shall assist and defend all Jurisdictions, priviledges, preheminences, and authorities granted or belonging to the Kings Highnesse, his heirs & successors, or united and annexed to the Imperial Crown of this Realm.*’”

On the King's left hand, between him and the Pope,—

“I. St. PETER. Using this Text to the King, 1 Pet. 2. 13. 15. 17, ‘*Submit yourselves to every Ordinance of man for the Lords sake; whether to the KING as SUPREAM for so is the will of God; Fear God, HONOR THE KING.*’

“K. St. Paul. Looking towards the King, uttering this sentence, Ro. 13. 1, ‘*Let every soul be subject to the higher powers; He beareth not the sword in vain; for he is a Minister of God, a revenger to execute wrath on them that do evil; therefore ye must needs be subject not only for wrath, but also for Conscience sake.*’

“But this to the Pope & his Clergy, 2 Pet. 2. 9. 10, ‘*They walke after the flesh, in the lust of uncleannesse, & despise dominion; prestumptuous are they, selfwilled; they are not afraid to speak evil of dignities.*’

“Towards the Pope; using these words, 2 Thess. 2. 3. 4, ‘*That man of sinne revealed, the son of perdition, who opposeth & exalteth himself above all that is called God, or that is worshipped; so that he as God sitteth in the Temple of God, shewing himself that he is God.*’



"L. The English Bishops. Towards the King, with this Text, Prov. 24. 21. 22, 'My son fear thou the Lord and the King, and meddle not with them that are given to change: for their calamity shall arise suddenly, and who knoweth the ruine of them both?'

"M. Protestant Ministers. Towards the King, with this text, Tit. 3. 1, 'Put them in minde to be subject to Principalities and powers; to obey Magistrates.'

"N. Doctors and Scholars of the University. Towards the King, with this Text, 2 Chron. 8. 14. 15, 'And Solomon appointed, according to the order of David his father, the courses of the Priests to their services, and the Levites to their charges; to praise and minister before the Lord, as the duty of every day required. And they departed not from the Commandement of the King unto the Priests and Levites concerning any matter.'

"O. English Martyrs at the Stake. Towards the King with this Text, Acts, 25. 8. 10. 11, 'Neither against the Law of God, neither against the Temple, neither against Cesar, have we offended any thing at all; we stand at CESARS Judgement seat, where we ought to be judged; if we have committed any thing worthy of Death, We refuse not to die; But for these things whereof they accuse us, no man may deliver us unto them. We appeal unto CESAR.'

"P. Mr. Prynne. Uttering this Text to the KING, 2 Chron. 9. 8, 'Blessed be the Lord thy God which delighteth in thee, to set thee on his Throne, to be King for the Lord thy God; because the Lord thy God loved (England) to establish thee for ever, therefore made he Thee KING over them, to do Justice and Judgement.'

"Q. Protestant Gentlewomen. Using this Speech of Hannah to the King, 1 Sam. 2. 10, 'The Lord shall give strength to his King, and shall exalt the Horn of his Anointed.'

Prynne is kneeling before the king, holding an open Bible, wherein appears, "Matt. xxii. 21, Render therefore unto Cesar the things which are Cesars."

A hand from heaven points this text towards the king—"Thou settest a crown of pure gold on his head, Psal. xxi. 3."

The reigning Pope at the time when this print was published was Alexander VII., 1655-1667. This engraving is the frontispiece to "The Second Tome of an exact Chronological Vindication and Historical Demonstration of our British, Roman, Saxon, Danish, Norman and English Kings Supream Ecclesiastical Jurisdiction. By William Prynne Esquire," which bears the "Imprimatur" of "Will Morice," Jan. 3, 1664, and is dated on the title, 1665, and thus subscribed by the author in his dedicatory epistle to the Earl of Clarendon, "From my Study in Licola's Inne,

Towards the Pope with this Motto—Mat. 26. 52, 'Put up again thy sword into its place, for all they that take the sword, shall perish with the sword.' Luke 20. 25, 'The Kings of the Gentiles exercise Lordship over them, and authority upon them. But ye shall not be so.'

"Towards the Pope, with this Motto, Isa. 14. 13. 14. 15, 'Thou hast said in thy heart, I will ascend into heaven, I will exalt my throne above the stars of God; yet thou shalt be brought down to Hell, to the sides of the pit.'

"Towards the Pope, with this Motto, Isa. 14. 11. 12, 'Thy pomp is brought down to the grave, the Worm is spread under thee, and the Worms cover thee. How art thou fallen from heaven, O Lucifer, son of the morning? How art thou come down to the ground, which didst weaken the Nations.'

"Towards the Pope, with this Motto, Rev. 18. 2. 'Babylon the Great is fallen, is fallen, and is become the habitation of Devils, and the hold of every foul spirit, and a cage of every unclean and hurtfull Bird.'

May 29, 1665, the most joyfull day, Festival of his Majesties Birth and Restitution to his Royal Throne at Whitehall."

17 $\frac{1}{4}$  × 12 $\frac{3}{8}$  in.

### 1030.

THE FRONTISPIECE TO "PYROTECHNICA LOYALANA, IGNA-  
TIAN FIRE-WORKS. Or, The Fiery Jesuits Temper and  
Behaviour. Being an Historical Compendium of the Rise,  
Increase, Doctrines, and Deeds of the Jesuits. Exposed  
to Publick view for the sake of London. By a Catholick-  
Christian.

London, Printed for G. E. C. T. 1667.

[1667]

A PRINT comprising many subjects. In the centre, four men in Jesuit costumes, and four others, are gathered about a globe, with their hands upon its rim; they are pressing or throwing against it hand-grenades. On the rim of the globe is "*Ja omnem terram exivit,*" and, "*Sonus nequitiae ipsorum.*" In the upper corner, on our left, is London in flames, and, below it, two groups of men whispering and rejoicing, with these lines :

"*Fuimus Troes fuit Riium  
et Ingens gloria Britonum.*"

The Pope sits on our right of the print, and blows the fire with a pair of bellows, the wind of which is inscribed

"*Dij Scil. Inferi ! captisperate meis.*"

Near the burning city is "*Combustu resurgat,*" a phœnix rising from a burning building; also Rome in flames, with "*Suis et ipsa Roma ignibus ruet.*" On our left is a house with an archway, men—one of whom is a Jesuit—placing stores of combustibles in a cellar; over which is written "*Arcana Imperij.*" On the other side, "*G. Faux*" entering a cellar with a lantern in his hand; below are these lines :

"*Rez Anglorum est documenti  
Cum Magnatum Parlamenti.  
Unoque ictu destinati  
Neu, Rez, Regina, nati.*"

Underneath stands "*Hubert*" giving "*P. H.*" a hand-grenade. On our left of the last stands a Jesuit, with "*ab igne natus*" written on the back of his frock, encouraging four foxes, with firebrands tied to their tails, to rush forth. Prefixed to the text is :

#### "POETICAL REFLECTIONS UPON THE FRONTISPIECE.

"Wonder of *Babes*, Wise Child, he knew his *Sire*  
To be some Hellish Flame, or *God of Fire*;  
And therefore would be call'd *Ignatius*,  
Who (some have fancy'd) *was begotten* thus :  
A spark of Fire from *Vulcans Anvile* fell,  
As he was dealing *by-blows* in his Cell :  
And thence (prodigious *Baby*) he became  
The fier'y St. *Ignatius* by Name.  
Nor let the *Romanists* so tetchy be,  
Their Saint is *by-blow'd* in his *Pedigree* ;

For's Mother was the *Whore of Babylon*,  
 (With whom *Jane Shore compar'd*, 'tis ten to one  
 Chast *Ginny* writes herself a *Maid*.) But stay,  
 And soft awhile good *Father Loyala* ;  
 I fain would be inform'd by you, what ayles  
 These *Foxes* to wear *Fire-brands* in their taylor?  
 What, did you teach these *Cubs* the World to burn,  
 Or to *Embottle LONDON* in its Urne?  
 Are *Hugonots* as rank *Philistins* grown,  
 (With you) as dwelt in *Gath*, or *Askelon* ;  
 That their *shocks* may not stand till Christ shall come,  
 (*Lord of the Harvest*) to fetch *Harvest Home* ?  
*Bold Wretches* ; must your *Fire* thus *Antidate*  
 The *gen'ral Doom*, and give the *World* its *Fate* ?  
 Must *Hells Edict* (to blend this *Globe* with *Fire*)  
 Be done at your *grave nods*, when you require?  
 If *Earth* and *Hell* be thus at your *devoires*,  
 What means your *Legends*, *Calendars*, *Memoires*,  
 To call great *Donn's*, but *Saints* ? Though *mortal Clods*  
 On *Earth* ; in *Hell*, yet they may pass for *Gods*.  
 And then if so, your *Agents* do speak sense  
 For *Colliars* faith, and *blind* obedience.  
 This is the *knack* of *Rule*, *Reason* of State  
 I' th' *Papal Monarchy* : What *e're* some prate.  
*Faux* therefore, by his *Ghostly Father*, sent  
 To blow up *Prince*, and *Peeres*, and *Parliament* ;  
 He never ask'd, *why so* ? but pray, *why not* ?  
 And so was *Sacramented* for that *Plot* ;  
 And falls to digging in his hired *Cell*,  
 As if resolv'd to go next way to *Hell*.  
 Or can we think that *Hubert* with his *Fellows*  
 Did ever ask *Pope Æolus* (with his *Bellows*)  
 Why *LONDON* must be burnt ? (what if th' *Old Man*  
 Did want his *Niece*, or else his *warming pan* :)  
 Sure *London flames* might stand him in some *stead*,  
 That he (*poor wretch*) might go warm to his *bed*.  
 Besides the heat o' th' *warming pan* was *dull*  
 To him, who *love's a fire* will roast a *Bull* :  
 But, ah ! *poor Citizens*, could you not make,  
 A second *Deluge* for your *Cities* sake,  
 To quench those *Flames* with tears, nor *club* at last  
 In sighs and groans for one great *Counter-blast*,  
 Against the *Popes* long *bellows* : Once your *Name*  
 (Whilst your *Troy* stood) was *Trojans Sons* of *Fame* ;  
 Yet weep no more, you'll see a *Phoenix Rise*  
 From *Londons flames*, which the world will *prize*,  
*Court*, and *admire for beauty*. But let *Rome*  
 By *fire* from *Heav'n* expect her *fatal Doom* :  
 Then shall the eyes of *Saints* both gaze and feast  
 At once ; upon this *roasting* of the *Beast*.  
*Heav'n* shall be filled with *Alelujahs* then,  
 Yea, the whole world shall ring with one, *AMEN*."

## 1031.

## THE SOLDIERS FORTUNE : or, The Taking of Mardike.

*Printed for P. Brooksby, at the Golden Ball in Pye-Corner.*

[1669]

A BROADSIDE with two woodcuts. No. 1 represents a soldier bearing a halberd in his right hand, and wearing a plumed hat, long and full wig, broad lappells, and a large-skirted coat; he is standing nearly in full face. No. 2, a town with steeples, towers, and walls; above, on a label, is "*Mardike*."

The title refers to the taking of Mardike by Col. John Raynolds, who, during the Protectorate of Oliver, commanded an English contingent of troops; which, being sent to aid the French, took the fortified coast town of Mardike, 1656. On returning from this expedition to England, Col. Raynolds and his ship's company were lost upon the Goodwin Sands, Dec. 16, 1656.

The ballad, which is printed below these woodcuts, refers to the conduct of the English troops at the taking of Mardike, to the Protector Oliver, as originally a brewer, and to Col. Hewson, who was alleged to have been a "cobbler." It was probably published about the year 1669, when war with France was in question.

Beneath the woodcuts is the following ballad:—

“ When first Mardike was made a Prey,  
 ’Twas Courage that carry’d the Fort away;  
 Then do not lose your Valors Prize,  
 By gazing on your Mistress Eyes;  
 But put off your Petticoat-Parley;  
 Dolting and sotting, & laughing and quaffing Canary,  
 Will make a good Soldier miscarry,  
 And never travel for true Renown:  
 Then turn to your Martial Mistriss,  
 Fair Minerva the Soldiers Sister is;  
 Rallying & sallying, with gashing & slashings of Wounds, Sir,  
 With turning and burning of Towns, Sir,  
 Is a high step to a great Man’s Throne.

Let bold Bellona’s Brewer frown,  
 And his Tun shall overflow the Town;  
 And give the Cobler Sword and Fate,  
 And a Tinker may trappan the State:  
 Such fortunate Foes as these be,  
 Turn’d the Crown to a Cross at Naseby  
 Father and Mother, and Sister & Brother confounded,  
 And many a good Family wounded  
 By a terrible turn of Fate.  
 He that can kill a Man, thunder and plunder the town, sir,  
 And pull his Enemies down, Sir,  
 In time may be an Officer great.

It is the Sword do’s order all,  
 Makes Peasants rise, and Princes fall;  
 All Syllogisms in vain are spilt,  
 No Logic-like a Basket-Hilt;  
 It handles ’em joynt by joynt Sir;  
 Quilling & drilling, and spilling and killing profoundly,  
 Untill the Disputers on Ground lye,  
 And have never a word to say:

Unless it be quarter, quarter, truth is confuted by a Carter,  
 By stripping & nipping, & ripping and quipping Evasions.  
 Doth Conquer a power of Perswasions,  
 Aristotle hath lost the Day.

The Musket bears so great a Force,  
 To Learning it has no remorse;  
 The Priest, the Lay-man, and the Lord,  
 Find no distinction from the Sword;  
 Tan-tarra, Tan-tarra, the Trumpet,  
 Has blown away Babylon's Strumpet:  
 Now the Walls begin to crack,  
 The Counsellors are struck dumb too,  
 By the Parchment upon the Drum too;  
 Dub-a-dub, dub-a-dub, dub-a-dub, dub-a-dub, an Alarum,  
 Each Corporal now can outdare'um,  
 Learned Littleton goes to rack.

Then since the Sword so bright does shine,  
 We'll leave our Wenches and our Wine,  
 And follow Mars where ere he runs,  
 And turn our Pots and Pipes to Guns:  
 The Bottles shall be Grenadoes,  
 We'll bounce about the Bravadoes,  
 By huffing and puffing and snuffing and cuffing the French Boys,  
 Whose Brows has been dy'd in a Trench Boys;  
 Well got Fame is a Warriar's Wife,  
 The Drawer shall be the Drummer,  
 We'll be Collonels all next Summer;  
 By hilding and tilting, and pointing and joynting like brave Boys,  
 We shall have Gold, or a Grave Boys,  
 And there's an end of a Soldiers Life."

1.— $1\frac{3}{4} \times 3\frac{1}{8}$  in.  
 2.— $3 \times 2\frac{7}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
 vol. ii. p. 431.

### 1032.

#### "THE INFALLIBLE MOUNTEBANK OR QUACK DOCTOR."

[1670]

HANS BULING,<sup>1</sup> holding a scroll and a phial; at his feet an ape and a chest of medicine; his Harlequin is issuing from behind a curtain. Beneath are the following verses:

"See Sirs, see here!  
 a Doctor rare,  
 who Travels much at Home,  
 Here take my Bills,

I cure all Ills  
 past, present and to come:  
 The Cramp, the Itch,  
 The gout, the itch

<sup>1</sup> The figure of Hans Buling alone was published in M. Lauron's "London Cries:" "Hans Buling, a Dutchman, was well known in London as a mountebank. He was an odd figure of a man, and was extremely fantastical in his dress. He was attended by a monkey, which he had trained up to act the part of a Jack Pudding; a part which he had formerly acted himself, and which was much more natural to him than that of a professor of physic."—*Granger's "Biographical History of England,"* 1824, vol. vi. p. 169.

The Squirt, the stone, the P-x :  
 The Mulligrubs,  
 The Bonny Scrubbs,  
 and all Pandora's Box :  
 Thousands I've Dissected,  
 Thousands new erected,  
 and such cures effected,  
 as none e're can tell.  
 Let the Palsie shake ye,  
 Let the Chollick rack ye,  
 Let the Crinecum break ye,  
 Let the Murrain take ye,  
 take this and you are well,  
 Come wits so keen  
 Devour'd with Spleen,  
 come Beans who sprain'd your backs.  
 Great Belly'd Maids  
 Old Founder'd Jades,  
 and pepper'd Vizard Cracks.

$4\frac{1}{2} \times 3\frac{1}{4}$  in.

I soon remove,  
 The pains of Love,  
 and cure the Love-sick Maid ;  
 The Hot, the Cold  
 The Young, the Old,  
 the Living, and the Dead  
 I clear the Lass,  
 With Wainscot Face,  
 and from Pimpinets free,  
 Plump Ladys red,  
 Like Saracen's Head,  
 with toaping Rattafia  
 This with a Jirk,  
 Will do your Work  
 and Scour you o're and o're  
 Read, Judge and Try  
 And if you Die  
 never believe me more."

## 1033.

HANS BULING, a Mountebank of great Notoriety who frequently exhibited in Covent Garden.

*From a Delft Plate, on the back of which are the initials B. S. 1750. I. R. Cruikshank, fecit.* [1670]

THE original Delft plate from which this print professes to be copied was derived from the engraving which is described as "The Infallible Mountebank, or Quack Doctor," 1670. No. 1032, 1670. The verses quoted under that head are not included. The design is drawn as if on a dinner-plate, on the edges of which four groups of playing-cards appear.

A circle,  $8\frac{3}{4}$  in. diameter.

## 1034.

THE KING OF SPAIN ON THE BACK OF HOLLAND, REPRESENTED AS A COW. Charles II. feeding the Cow, &c.

*R. Gaywood fecit.*

[1670?]

CHARLES II. (1) feeding a cow with hay ; the King of Denmark (2) holding her by the horns ; the King of Spain (3) seated on her back ; the Bishop of Munster (4) with his hands upon her rump ; the French king (or the Duke of York?) (5) holding her tail in one hand his other hand grasps a whip ; a Prince (6) whose face is not distinct, sucks her udders. There is an impression of this print, with diagonal lines in the wig of No. 5.

This has been the frontispiece to a book ; in the last note, by Nash, on the First Canto of "Hudibras," 1793, is an allusion to this print, which erroneously connects it with the text of that poem, and refers to Heylin's "Cosmography."

In the library at Windsor Castle is a fragment of a volume which evidently refers to this print, and thus illustrates its purport.

## "THE EXPLANATION OF THE FRONTIS-PIECE.

What may this Emblem mean? A Cow with Kings?  
 A Miter'd Prince? These are mysterious things!  
 Fed by a King too, O, I have it now:  
 Holland is represented by the Cow.  
 England's Great Monarch gives this Beast its food,  
 Which is the Issue of a Vip'rous Brood.

Intuitively view this belly'd Creature,  
 And you shall finde it both in form and feature  
 The Dutch Resemblance, and to come more near,  
 A Flemish Vroe and Cow both Calves do bear.  
 See how her Neck she doth extend to feed,  
 Yet (damn'd Ingrate) would make her Feeder bleed.  
 Her Essence she receiv'd from England, yet  
 Ingrateful She doth now disown that Debt.  
 Grateful Acknowledgement this Beast now scorns,  
 But strives to goar her Maker with her horns.  
 Now since 'tis so (Great King) Commission give,  
 How long this base unthankful Beast shall live.

Her sides with fat ambitiously do swell;  
 'Tis onely seeming fat, She is not well;  
 She's out of tune, her looks declare her sick  
 Of Tumult, and Disorder, Lunatick.  
 She must have Doctors, and she must endure  
 Phlebotomizing, to enjoy a Cure.  
 Our King's the Balsom, and the Hellebore,  
 That must preserve our Int'rest, and restore  
 Hollands dead Stupor, to a just quick sence,  
 Both of Ingratitude and Recompence.  
 Hee'l teach Her both at once to feel, and know,  
 These two deep points; what She doth want and owe.

He that enjoys the Danish Regal Seat,  
 Holds by the Horns, who in a Bergen heat  
 Pretends much friendship, and with Pitch and Tar,  
 And her own Moneys, carries on the War.  
 Denmark beware, lest we hereafter Scoff;  
 Her turn being serv'd, She will then turn you off.  
 Rather, since shee'l not bear her Sovereigns yোক,  
 Hold her Head fair for Englands fatal stroak.  
 When by that blow She falls, we must conclude,  
 The Judgment just against Ingratitude.  
 Sit fast, brave Don, since mounted, let her know  
 Who was her master once, who must be now.  
 Spur to the quick this Slow-pac'd animal;  
 Though she may wince or kick, thou canst not fall.  
 Be bold, she is thy own, spare not her side,  
 Hold fast the Horns, thou maist command her Hide,  
 Make her to bellow, if She will not own  
 Her just allegiance to the Spanish Crown.  
 Make known, the World's not come to that strange pass,  
 That the right owner dares not ride his Ass.

Munster stick close, for th' own and Charles his sake,  
 And leave her not, till that her heart doth ake.  
 Thou hitherto most glorious things hast done;  
 Go on and perfect what thou hast begun.

What do my Eyes behold upon the Ground?  
 The Cow's Close-stool-pan is the Gallick Crown.  
 That Prince that sides with a Rebellious Stem,  
 Is sure t' have Dirt thrown on his Diadem.  
 By that he makes Home-spun Rebellion swell,  
 And so doth teach his Subjects to Rebel.  
 Lastly, you see a Prince that strongly tuggs,  
 And boldly sucks this Sullen Beast's rich duggs.  
 Many attend her, and I hope concur  
 (In distinct Interests) to Ruine her.

Great Charles and Munster will conjoyn in one,  
 To share her Flesh, let Lewis pick the Bone."

8½ × 6½ in.

## 1035.

THE FRONTISPIECE to "A Mirrour or Looking-Glass Both  
 for Saints, & Sinners."

*London, Printed for Robert Clauell, Tho. Passenger, Will. Cadman, Will.  
 Whitwood, Tho. Sawbridge, & Will Birch, 1671. Below, "Cross sculptit.*  
 [1671]

THIS is the frontispiece to the second volume of Clarke's "Mirrour," &c. (10604 f.). The title is in the middle of the print, "A Mirrour or Looking Glass, Both for Saints & Sinners, Held forth in some Thousands of Examples, Wherein is represented, as Gods wonderfull Goodness, & Mercies to the one, so his Severe Judgements against the Other. Collected out of the most Authentick Authors, both Ancient, and Modern, With some late Examples Observed by the Author and other Persons of Credit, by Sa: Clarke, Voll. The Second."

Above the title are two scenes: one, "Apostacy," represents a man in bed in a state of great horror, and attended by three ecclesiastics: the other, "Blasphemy," a man being whipt at a cart's tail, also, a man tied to the pillory, and having his tongue burned. At one side of the title is "King Sollowon"; at the other, "Josephus Ben-Goron." Below is "Jerusalem," in flames; also London, in flames, with corpses as if dead of the plague, some prostrate on the earth, others lying in carts: a reference to the fire and plague of London, in 1665-1666; and "Faux," with his lantern, approaches the House of Parliament, and is watched by the Eye of Providence. See "A Mirrour," &c., 1654, No. 881, 1654, and "A Mirror or Looking-Glass," 1656, No. 903, 1656.

10½ × 6¾ in.

## 1036.

"DEVICTIS ANGLIS, LATRANT NON MORDENT. P.B.F.F."

[1672]

THIS print is in two parts: in the first, (1) is a lion couchant, bleeding at the tail, which has been cut off; over it are three crowns, reversed. In the other, (2), are four mastiffs, with their ears and tails cut off, barking at a Dutchman.

This print was taken from "A Justification of the Present War against the United Netherlands," by an Englishman (H. Stubbe), 1103, f. 122, and 290 c. 36/2, where it is described, p. 40, by an extract from Dr. Collins' "Survey of Muscovy," cap. 26: "The Hollanders have another advantage, by rendring the



English cheap and ridiculous by their lying Pictures and libelling Pamphlets; this makes the Russian think us a ruined nation. They represent us by a Lyon painted with three Crowns reversed, and without a tayl: and by many Mastive Dogs, whose ears are crop'd and tayls cut off. With many such scandalous prints, being more ingenious in the use of their Pencils than Pens. These stories take much with the barbarous people, when nobody is present to contradict them."

See "The Frontispiece to "A Further Iustification of the Present War," &c., c. April 30, 1653, No. 860, 1653; and "A Further Iustification," &c., 1673, No. 1044, 1673.

1.— $3\frac{1}{8} \times 3\frac{3}{4}$  in.

2.— $3 \times 2\frac{3}{8}$  in.

## 1037.

## PORTRAIT OF RICHARD HEAD, BOOKSELLER.

[1672]

HE is represented at three-quarters length, sitting at a table, writing, with a globe before him; in the background is seen a satyr on a hill, holding out a laurel wreath.

Below the portrait are these lines:—

"The Globe's thy Studye; for thy boundless mind

In a less limit cannot be confind.

Gazing; There admire: thy very lookes

Show thou art read as well in men, as bookes.

He that shall Scan thy face, may judge by it,

Thou hast an Head-piece that is throngd with wit.

I. F."

This print was used as a frontispiece to "The English Rogue Described in the Life of Meriton Latroon," &c., 1672, by Richard Head, 12614 c. The first edition comprised a portrait of "F. K." (Francis Kirkman) in a similar position. In both editions are many engravings, which illustrate the text in a very curious manner. The above portrait of Head is also comprised in the edition of the book in question, which was published in 1680, 12613 c.

$3\frac{3}{8} \times 4\frac{1}{8}$  in.

## 1038.

## PORTRAIT OF RICHARD HEAD, BOOKSELLER.

Published 1795 by J. Caulfield.

[1672]

COPY from the print, with the same title and date, No. 1037, 1672, in Caulfield's "Memoirs of Remarkable Persons," 1795, vol. ii. facing p. 190.

In the original a piece of dark shading appears, engraved from below the feet of the satyr to the wig of Head; such is not the case in the copy.

The inscription is copied from the original.

$3\frac{3}{8} \times 4\frac{1}{4}$  in.

Brit. Mus. Library (King's), 131. b. 23.

## 1039.

THE DEVIL UPON DUNN: or The Downfall of the Upstart Chymist: Being the Second Edition of a Late Song: To the Tune of Smoak us, and choak us.

London, Printed for Nathaniel Brooke at the Angel in Cornhill near the Royal-Exchange, 1672. [1672]

[By Hollar.]

ON the broadside which is entitled as above is an engraving, in three parts. No. 1, on our left, represents a chemist's assistant pounding in a mortar, and saying, "*more benes;*" "*the matter*" is written on a scroll above a group of human bones on a table near the mortar. Above is "*Sole Terreno, Pil: Radijs Solis extract.*" and "*Pil: septem Planetarium.*" Against the wall of the room are placed three shelves, which sustain bottles and jars. No. 2 represents the devil attending a still, the receiver of which he holds in his hands and exclaims, "*The Spirits are mine.*" Behind him is a label, inscribed "*Interest cannot lye*"; a man, who sits on a box, attends to the fire and says, "*The Grand Elixir.*" No. 3 is the original work of Hollar, which is described under "A Print which is falsely said to represent the Death of King James the First," March 27, 1625, No. 99, 1625.

Below the print are three columns of verse, satirizing the pretences of false chemists.

"Dunn" probably refers to the hangman of that name.

$11\frac{3}{4} \times 3\frac{1}{2}$  in.

## 1040.

THE LOW ESTATE OF THE LOW-COUNTREY COUNTESS OF HOLLAND ON HER DEATH-BED; With the advice of her Doctors, and Confessor.

London, Printed for M. Stevenson, 1672.

[1672]

A BROADSIDE, with a print placed under the title, which represents a woman lying in a state bed, over which are plumes of ostrich feathers; she holds her wrist to a physician, who, feeling her pulse, says, "*She is Past Recovery*"; another physician turns away from the bed, and says, "*She Hath a very Foule Tongue*"; a blank space left to represent breath comes from the woman's lips towards the latter; a third doctor, who stands on our extreme left, holds up a urinal, inspects its contents, and says, "*She is Damnably in-Flamed.*" Behind these stands a man in wig and broad-brimmed hat, a lawyer. At the foot of the bedstead a priest, wearing a mitre, holding a sacring bell and rosary, raises his fingers in the act of benediction, and says, "*Give Her Extreme Unction.*" Behind the last, a surgeon or cupper, holding a lancet in one hand, approaches, saying, "*Draw Blood From Her.*" This operator is attended by his boy, who holds the cup which was employed to catch a patient's blood, and the napkin which was likewise needed in phlebotomy. Further off, behind the last, is a doctor, wearing a large cloak and gibbous hat, who objects to the surgeon's proposal and says, "*To Old to Bleed Give Her a Vomit.*"

Beneath are these verses:—

"See how she lies in *Poor Distressed State,*  
Whom all her Doctors now judge desperate.  
Fain would her widen'd Arms some comfort clasp,  
But 'tis too late, for she's at her last Gasp!

Her Children, and her near Relations run  
 About the Streets, and cry *undone, undone!*  
 And swear that the Physicians do not come  
 To cure, but send her to her *long, long-home.*

The *North Pole* Doctor finds her *Pulse* to be  
 As feeble now, as her *Authoritie.*  
 Her constitution, once it was so good,  
 If temperate? *She might have Ages stood,*  
 But with her *Spice-box* she kept such a coil,  
 She heat her blood, and made it over boil:  
 By which distemper, she a *Frenzie* got,  
 And said, and did, at last, she knew not what.  
 Nay, she in this Distemper of her Brain,  
 Fancy'd herself, *Sole Sovereign of the Main;*  
 A *main* mistake indeed, like Mid-night Bags,  
 Or such as sleep in Robes, and wake in Rags.  
 She, that on Pictures doted so, may here  
 Herself the Picture see of a *dear Year.*

Next Doctor to a Surfeit this imputes,  
 From her devouring too much *Spanish* Fruits,  
 The not digesting such crude Fruits as these  
 Has turn'd the *Butter* in her Maw to grease.  
 Another says, her *Tongue is very foul,*  
 And he is in the right o' it, o' my soul.  
 To gargle it, in vain ye go about,  
 'Twill ne'er be clean, *untill it be clean out.*  
 Nay, she has had the Scurvy, and in truth  
 This last *Sea-fight* has drawn out her last Tooth.  
 Fourth Doctor says 'tis a malignant *Feaver*  
 Sprung from her falser heart, and fouler Liver:  
 The ferment of her Stomack gives it way,  
 Whilst it does on her very Vitals prey.

But *Hotspur* drew his Lance to let her blood,  
 Ere he her Malady well understood:  
 Yet he an able Doctor is, Although  
 With her he's no approv'd Physician now,  
 Hold, quoth a soberer Doctor, she's too Old,  
 She's just a hundred, and her Days are told.  
 Her blood is turn'd to a Puitous Matter,  
 She's Dropsical, and Drown'd in her own *Water,*  
 She makes it freely, but no ease at all,  
 Although it *overflow the Vrial.*

Now comes a whisking Doctor with a Vomit,  
 But that, the graver sort diswade her from it,  
 For this, Alas, would but her griefs enhance,  
 And make her spue out her Inhabitants.  
 Her lower *Region* under Water lyes,  
 And if ye draw it up, she drowns, and dyes.  
 What then to her do ye intend to do?  
 She has a *Feaver* and a *Dropsie* too.

Her Spirits that so haughty were are fled,  
 And here she Bed-rid lyes, more than half dead;  
 She is departing and the people just  
 Ready to lay her honour in the dust.  
 Farewel Physicians, your too costly fees  
 Have *Bank-rupt* her, and drawn her to the lees.

She's in a weak Estate; And now time for  
 T' apply herself unto her Confessor,  
 Who here does leaning stand at the Bed-post,  
 With extream *Vnction*, *Crucifix*, and *Host*.  
 For Blood, and Pride, and Treachery being sorrie  
 He'l pray her *in*, and *out of Purgatorie*.  
 Well (Father) shrive her somdly; when she is  
 Fit for the next World she is fit for this.

But stay; here comes a Doctor from the *Hague*,  
 A Sovereign Doctor that will cure her Plague.  
 Shee that now *sinking* is 'ere long shall *swim*,  
 If she does swear she will be *Rul'd* by him;  
 Who knows what vertues in an *Orange* dwell?"  
 An *Orange* only 'tis can make her well.

M. Stevenson.

The last line shows that this broadside was published about the middle of July, 1672, when the Prince of Orange was elected Stadtholder and Captain-General of the Dutch. "This last Sea-fight" was the Battle of Southwold Bay, which was fought May 28, 1672; when the Duke of York defeated the Dutch.

$8\frac{5}{8} \times 6$  in. Brit. Mus. Library, C. 20, f. "Luttrell Coll." vol. iii. p. 92.

#### 1041.

"THE ENGLISH PADDER OR HIWAY ROBBER PORTRAYD."

[1672]

This print faces the first chapter of "The English Rogue," by R. Head, 1672. It represents a party of highwaymen stopping travellers on a road and near a wood; the former are masked. One says, "*D—n —me your purse you Rouge*"; another, "*Cleave his head downe*,"—thus threatening a traveller, who stands trembling before them, and saying, "*Saue my life & take all I haue*." In the distance is a third robber, mounted and on the watch, saying, "*the coast is cleare*." A fourth thief grasps a traveller by the collar, and cries, "*Is heare all you Dog*;" to which the reply is, "*Indeed, Sir, I have no more*." Two more highwaymen drive three naked and bound travellers into the wood, and exclaim, "*Stir not till we are gon*"; over these travellers is written "*Driven bound into a wood*."

$3\frac{3}{8} \times 5\frac{1}{2}$  in.

Brit. Mus. Library, 12614 c.

#### 1042.

THE LIFE AND DEATH OF THE ENGLISH ROGUE.

[1672]

WOODCUT copy from the print described as "The English Padder," &c., 1672, No. 1041, 1672.

$5\frac{1}{4} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, 1077, c. 79.

#### 1043.

THE EXTRAVAGANT PRENTICES WITH THEIR LASSES AT A  
 TAVERNE FROLICK.

[1672]

This print faces page 159 of the Second Part of R. Head's "The English Rogue," &c., 1672. It represents a party of youths and women in a room, seated at and

standing about a circular table; in the foreground a tailor measures the skirt or "train" of a woman's gown. The text describes the subject of this print, and satirizes the vices of the period.

$3\frac{1}{4} \times 3\frac{1}{2}$  in.

Brit. Mus. Library, 12614 c.

### 1044.

A FURTHER IUSTIFICATION OF THE PRESENT WAR AGAINST THE UNITED NETHERLANDS. Illustrated with several Sculptures. By Henry Stubbe, a lover of the Honour and Welfare of old England.

*London, Printed for Henry Hills, and John Starkey, and are to be sold at the Sign of the Miter near Temple Barr, in Fleetstreet, MDCLXXIII. [1673]*

FACING page B of this book is a print, which on that page is described thus: "Curious Prints were divulged every where of the English Phaetons, being overthrown, not by the Thunderbolts of Jove, but Valour of the United Provinces. Britannia, or Old England, was no longer seated on Her Globe with Her Feet on the Sea, but prostrate on the dry Land, Holland being mounted upon an Elephant, and trampling upon Her: also a Boor cutting off the Tails of the English Mastiffs, whereoff some ran away, others sate licking their Soares, others stood barking at a distance: another Boor was employing His Hatchet to kill a multitude of Adders with this Inscription: The English Dogs and Vipers destroyed by the Valour of the Hollanders in such a manner that they shall give the World no further trouble."

This forms part of an account of certain alleged injuries and contumelious acts which had been inflicted by the Dutch upon the English at this period. On page 7 is the following: "However it were, the *Dutch Negotiations in France* were discovered by *His Majesty* the King of *Great Brittain* [Charles II.], some months before the aforesaid *refusal of the flag*. Our king [Charles] had Exposedulated with their Embassadour *Boreel*, concerning the *indignity of that Act*, which was a *notorious Breach of the Articles*, and a thing which they had yielded unto *Cromwel*. As for *Cromwel*, the Embassadour replied, **THEY FEARED HIM**. The which words, as they carry with them the greatest *Contempt* in the world towards *His Majesty*, so they are demonstrations of the *Dutch* principles that *these Hollanders act out of no sense of Honour, Honesty, and Conscience*, but accordingly as **THEY HOPE AND FEAR**."

See The Frontispiece to "A Further Iustification," &c., April 30, 1653, No. 860, 1653.

$9\frac{1}{2} \times 6\frac{3}{8}$  in.

Brit. Mus. Library, 290. c. 36 / 2, and 1103. f. 12 / 10.

### 1045.

THE EGG OF DUTCH REBELLION.

*Sold by Edward Powell at the Swan in Little Brittain and Geo: Farthing at Lincoln's Inn Back gate. [c. 1673]*

AN egg, one side of which, being broken away, discloses a table at which several persons have been seated, before their discussions were interrupted, and some members ran away and fell in affright, on the appearing of a demon at the top of the shell who seized one of them, saying:

"What thou may'st be, as yet I cannott tell  
(a.) But Butterbox is the worst food in Hell."

He cries out :

*" Help Broders help, for here you see my Fate  
Our Patron Devill will confound our State."*

One replies :

*" We'ave still repos'd our confidence in you  
And now you say't, we must conclude it True."*

One, running away, exclaims :

*" Wou'd I were gone, and to my Vroken droven  
She could securely keep me in her Oven."*

Another, tumbling down, says :

*" Fear makes me swound giue me some Brandy then  
Tis onely that, can make us act like men."*

The demon is evacuating many Dutchmen, one of whom exclaims :

*" Ten hundred Tousand Tun of Lansmen dwell  
Within the paunch of this great Prince of Hell."*

One, escaping from the shell, addresses them :

*" From whence Myn Hier y<sup>l</sup> thus you seem to fly  
Begone, there's something stinks most horridly."*

Many frogs, flies, maggots, &c., have fallen from the shell ; a frog, prostrate, and with his bowels falling out, exclaims :

*" Now Pride & insolence haue burst my heart  
To Stygion Lake Ill goe, to share a part."*

Another frog, in military attire, submissively addresses a demon :

*" Sweet Little Devill thou sha't haue my prayer  
A poor distressed Froglander to Spare."*

The demon replies :

*" O! haue I Catch'd you Lansman from the Parcell  
You shan't escape, my Stomack want's a Morsell."*

At one corner is a demon blowing a trumpet, and proclaiming :

*" I doe proclaim the Fall of Belgion States  
Who for last Cent'ry were our intimates.  
But now soe proud and impudent they're grown  
They must be humbled to preserve our owne."*

In another corner a Dutchman, carrying the Dutch flag, rides upon a cod-fish, and thus addresses the conspirators in the broken shell :

*" Myne Broders hear me, I am come to tell,  
Wee must goe sech another place to dwell,  
(c.) Our Fleet's disabled, and our Toadstool Throne, (e.)  
(f.) Is sinking now, for wee are left alone."*

In another corner is written :

*" Here it is easie to be vnderstood  
(b.) That Horse-T—d nere produc'd soe vile a Brood  
But as from cheese creep Maggotts when they bred  
Ev'n soe the Devill's now delivered."*

Under the whole are these lines :

“Doe but obserue this Cacodæmon’s bum,  
And thence you’ll find, whence Th’ High & Mighty’s come  
Though Nature never did such method vse  
Maggotts, and Flyes with shape of Toad t’abuse  
Yet Creeping wormes that to Rebellion Fly  
Noe Emblems black enough t’expresse ’em by  
Indulgence grown Competitour from hence  
We see, and Turn’d, malignant insolence  
Nature’s affronted by ’em, and the World  
(By their presumption)’s to amazement hirld  
Which must be check’d, Lest ill example be  
(*d.*) Rise to Rebellion, Fall to Monarchie.”

(*a*) Butterbox, *i.e.* a Dutchman (see “The Great Butter Box,” “Jan. 8,” 1653, No. 854, 1653).

(*b*) See “The Great Butter Box,” Jan. 8, 1653, No. 854, 1653.

This satirical print against the Dutch was probably published about the year 1673, when several engagements to the disadvantage of the Dutch had (*c.*) “disabled their fleets.” As (*d.*) “fall to monarchy” is deprecated, these naval actions must have been those which occurred in the reign of Charles II., not those during the Commonwealth. The (*e.*) “toadstool throne” probably means that of De Wit, who had virtually reigned in Holland, but whose influence was then on the decline. (*f.*) “Wee are left alone,” France was in league with England, and, by her influence, the Bishop of Munster and the Elector of Cologne, who had entered into the same alliance against Holland and Sweden, were detached from the triple league which had been established against the power of Louis XIV.

13 × 9 in.

## 1046.

THE ARREST OF PRINCE WILLIAM DE FURSTENBERG, &c.

“—De Kuyp aen Duygen, Door ’t vervoeren van den  
Prins Willem van Furstenberg, Bisschop van Mets, Colonel  
van een dubbelt Regiment, en Opper-Kuyper in Franschen  
dienst.”

(The tub almost upset, through the passion of Prince William of Furstenberg, Bishop of Metz, Colonel of a double regiment, and master-cooper in the service of France.)

[Feb. 14, 1674]

A DUTCH broadside, with references and a description beneath, showing the coach of Prince William (afterwards Cardinal) of Furstenberg, attacked in the streets of Cologne, and himself captured by order of Leopold I., Emperor of Germany. Above, upon a suspended piece of drapery, is the World stripped of the staves in which it had been inclosed as in a barrel; this appears to allude to the restraint in which the world had been kept by the contending influences of the various powers of Europe, whose representatives were assembled at Cologne to arrange the terms of a general peace. Prince William appeared on behalf of the Elector of Cologne, and took so strong a part against the interest of the Emperor, although he was his subject, that Leopold caused him to be arrested and carried as a prisoner to Vienna, regardless of his character as an ambassador from the Elector,

Feb. 14, 1674. On the drapery are portraits of Buckingham, Lauderdale, and Arlington, of the "Cabal" ministry.

For an account of the event here chiefly in question, see Burnet's "History of his own Time," book iii. Cardinal Furstenberg appeared as the constant friend of France, and received ample countenance from Louis XIV.

$13\frac{1}{2} \times 9\frac{1}{2}$  in.

## 1047.

FOUR FIGURES EXTRACTED FROM THE SPEECH OF PROFESSOR L. WOLSOGEN, ETC. "4 Figuren getrochen uyt de orantie van de Professor L. Wolsogen over syn droom en de nytlegginge van de felue gadaen inde hoogeschoole tot Amsterdam op den 11den van Loumaent na des acerts heylandts geboortswnt het 1674 ste Jaer." Four Figures drawn from the Speech of Professor L. Wolsogen, about his dream in the explanation of the Salvation, in the High School of Amsterdam on the 11th January before the Great Messiah's birthday in the year 1674. [1674]

"Fig. 1." A Lion (Holland), entangled in a net, attacked by a Coek (France), and a Boar (the Bishop of Munster); a Wolf and a Fox, in sheep's clothing, are hanging from the branches of a tree.

With explanatory verses, in Dutch, below.

$7\frac{1}{2} \times 4\frac{1}{2}$  in.

"2 Fig." The crowned Lion of Holland, holding the spear and hat of Liberty, presents a laurented sword to the Prince of Orange (William III.), behind whom are mounted soldiers; in the distance the smoke of a battle, and a sea fight.

Beneath are Dutch verses illustrating the subject.

On Feb. 9th, 1674, a treaty of peace was signed with Holland and Spain, in London; the French retired out of the United Provinces, retaining only the city of Maestricht.

$7\frac{5}{8} \times 4\frac{1}{2}$  in.

"3 Fig." The crowned Lion of Holland, holding his sword and four arrows, threatens France, a Wyvern, which is fleeing and relinquishing "Naerden, Bon, Utrecht" and "Woerden." Behind the Lion is "Campen." The sun (the emblem of France) is partially obscured. Narden, Bon and Utrecht were abandoned by the French, and the Prince of Orange was elected Stadtholder. Woerden was captured from the Bishop of Munster by Rabenhaupt, who commanded the army of the United Provinces.

Beneath are Dutch verses, referring to the subject.

$7\frac{5}{8} \times 4\frac{1}{2}$  in.

"4 Fig." A crowned Eagle (Germany) attacks a Boar (the Bishop of Munster), who is voiding "Steenwyck, Nieuwe Schaus, Bonner Schaus, Onde Schaus, and Coevorden." Under is represented "Munster." A Lion (Holland) has pounced upon an Ass. Beyond appears the Prince of Orange (William III.), crowned with laurels, and standing between Freedom and Religion. "Coln" is in the distance.

Beneath are verses, in Dutch, referring to this subject and landing William.

$7\frac{5}{8} \times 4\frac{1}{2}$  in.



1048.

THE POPES GREAT YEAR OF IUBILEE. Or, The Catholics Encouragement for the Entertainment of Popery. With an account of an Eminent Mart or Fair, which is to be kept by his Holiness, where all sorts of Indulgencies, pardons, Remissions, Relicks, Trash, and Trumperies, are to be exposed to Sale, and may be had for ready mony at any time of the day; With the usual ceremonies thereunto appertaining. [1675]

A BROADSIDE with three woodcuts. No. 1 represents the Pope, standing, holding a torch in one hand; a rosary hangs across the wrist of the other, which is raised in a manner which is intended to mock the attitude of benediction. At his feet kneel three persons, one of whom clasps his knees; another, pressing his palms together, says, "*Holy Father, &c.*" This woodcut was likewise used for "Tail-piece to 'The Popes Benediction,'" &c., 1641, No. 231, 1641, and on the right of "The Lineage of Locusts," 1641?, No. 299, 1641. No. 2 represents a queen, walking to our left, holding a purse in one hand, a feather-fan in the other, crowned, and wearing a richly-embroidered petticoat; in the background is a church. No. 3 represents a balance, in one scale of which, outweighing the other, is the Bible; round the other scale hang a cardinal's hat, the crossed keys of the Papacy, a tiara, two daggers, a holy-water sprinkler or lighted candle, a statue of the Virgin Mary, a rosary, a crucifix and a lamb—which is running away; in the scale lie two small books, probably intended for service books, and a sealed paper—an Indulgence. The lower scale is inscribed, "*The Bible conteyning the word of God*"; and the upper scale, "*The Decrees conteyning Mens traditions.*"

The ballad is as follows:—

“Let me extol (these fickle times),  
The Church of Rome in ballad rimes,  
And sing her glory and her praise.  
Whilst we lye basking in her Rays,  
For nows the time without delay,  
That she invites kind Proselites,  
Come all away, come all away.

For now with you I shall be free,  
This is the year of Jubilee,  
Where all are welcome to their charge,  
For we our Coffers shall enlarge,  
Good wares we proffer every day,  
Which you may try, before you buy,  
Come all away, come all away.

(Pardons and indulgences,  
Relicks and such rarities,  
If you but ready money bring,  
You shall not want for any thing.  
Our Holy Father we'll obey,  
And serve you all, both great and small,  
Come all away, come all away.

If that a Church you chance to rob  
Although it is an untoward job;

For sacrilege we'll give you cure,  
 And penance small you shall endure ;  
 If that your money down you lay,  
 A piece or so, 'tis touch and go,  
 Come all away, come all away.

Or if thou chance to fall at strife,  
 And murder father, son, or wife,  
 In private you absolv'd shall be,  
 'Tis but enlarging of your fee.  
 So shall you end the bloody (fray) ;  
 And have a check, to save your neck,  
 Come all away, come all away.

Or any sin that you can name,  
 To keep you from all publique shame ;  
 If that your pockets lined be,  
 Our absolutions shall be free  
 Who would not ——— obey ;  
 That when he please ——— of ease,  
 Come all away, come all away.

Next Josephs breeches you may see,  
 Though out of fashion now they be.  
 With milk come from the Virgin Mary,  
 And St. Iohn Baptists cloak all hairy ;  
 These things are very rare you'll say,  
 But many more, we have in store,  
 Come all away, come all away.

Therefore all those that will repair,  
 And come to traffick at this fare ;  
 Be sure you money with you bring,  
 For that we count the only thing ;  
 His Holiness must have they say,  
 New cloaths most fine, against the time,  
 Come all away, come all away.

And now for to indulge you more,  
 Who near was entertain'd before ;  
 In our religion you shall find  
 Enough for to content your mind ;  
 Freedom and liberty each day,  
 Sin to refrain, or sin again,  
 Come all away, come all away.

We have a place call'd purgatory,  
 Though fools do count it a vain story ;  
 In which if you be purged well,  
 You need not fear the jaws of hell :  
 I must confess 'tis hot they say,  
 But money will do't, and bring you out,  
 Come all away, come all away.

Good Friday's lash is but a play,  
 What e're the rabble ront may say,  
 And quickly too it is forgot,  
 For on Easter-day we hang on the pot ;

And with sharp stomacks then wè say,  
We need not fast now lent is past,  
Come, &c.

Then you which by our Churches pass,  
I say come in and hear a Mass,  
And see the Priests how clear they sup,  
The healing sacerdotal cup;  
Then if you'l not the Pope obey,  
My labours lost, and I am crost,  
Go your way, go your way.

- 1.— $3\frac{3}{8} \times 4\frac{1}{2}$  in.  
2.— $2\frac{1}{2} \times 3\frac{7}{8}$  in.  
3.— $3\frac{1}{8} \times 2\frac{3}{4}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
vol. iii. p. 68.

## 1049.

THE JUST JUDGMENT OF GOD SHEW'D UPON DR. JOHN  
FAUSTUS. To the Tune of, Fortune my Foe, &c. [1675?]

A **BROADSIDE** with a woodcut, representing a necromancer standing within a circle, which is inscribed with magical symbols. He holds in his right hand a staff; in his left hand is an open book. Squatting on the pavement of the chamber is the devil, with a goat's head and horns and two wings. Behind is a shelf, on which stand three large books and an astrological instrument. A sphere is placed near the right shoulder of the magician.

The ballad, which is printed below this woodcut, gives a short account of Dr. Faustus, his treaty with Satan and destruction. It was probably printed in the third quarter of the seventeenth century.

$4\frac{1}{4} \times 3\frac{1}{2}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
vol. iii. p. 280.

## 1050.

A DIALOGUE BETWEEN AN ENGLISHMAN AND A SPANIARD.  
A new Song. [1675?]

A **BROADSIDE** with two woodcuts. No. 1, at the top, represents the bust and head of a man, with moustaches and a pointed beard, who wears a turban. This bust is enclosed by a border, and was probably intended for a Turk. No. 2, at the foot of the ballad, is a flagon, enclosed by a border.

The date of this broadside is very uncertain, but was probably published in the third quarter of the seventeenth century, and is accordingly dated here 1675. The ballad begins as follows:—

"A Cheshire man sail'd into Spain,  
There to trade for merchandise;  
When he return'd there again,  
A Spaniard by chance he espies.

He said, You English rogue, look here,  
What fruits and spices fine,  
Our land produces twice a year,  
Thou hast not the like in thine.

The Cheshire man ran to his hold,  
 And thence fetch'd out a Cheshire cheese  
 And said, You Spanish rogue look here,  
 We can produce such fruits as these."

The last two verses explain something of the origin and purport of the ballad :

"So to conclude and end my song,  
 I would have them pay the gold,  
 Which they have robb'd us of so long,  
 Like knavish rogues and villians bold.

For while we here do rest at ease,  
 The Spaniards take a mighty power,  
 To make our Englishmen their slaves,  
 And use them basely every hour."

1.— $2\frac{3}{8}$  ×  $2\frac{7}{8}$  in.

2.— $1\frac{3}{4}$  ×  $1\frac{5}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
 vol. iii. p. 276.

1051.

MOTHER DAMNABLE. (No. 1.)

London, Printed in the Year, 1676.

[1676]

AN engraving. The woman is sitting in a hovel, before a fire, wearing a ragged shawl, holding a crooked stick, with her right hand on the knob of the fireplace; on the wall is a scroll, with two cats, suspended together by the tails, and fighting as they hang. The last two lines of the following verses refer to these animals.

Below are these lines:—

"*Y'have often seen (from Oxford Tipling-house)*  
*Th' Effgies of Shipton fac'd Mother Louse,*  
*Whose petty pranks (though some they might excell)*  
*With this old Trof's ne're Gallopt Parallel.*  
*'Tis MOTHER DAMNABLE! that Monstrous thing,*  
*Unmatch by Mackbeth's Wayward-Womens Ring*  
*For Cursing, Scalding, Fuming, flinging Fire*  
*Ith' Face of Madam, Lord, Knight, Gent, Cit, 'Squire :*  
*Who (when but ruffled into the least pet)*  
*Will Cellar-dore Key into Pocket get,*  
*Then no more Ale : And now the Fray begins !*  
*'Ware heuls, wigs, hoods, scarfs, shoulder, sides, and shins :*  
*While these dry'd Bones in a Westphalian Bug,*  
*(Through th' wrinkled Weasan of her shapeless Crag)*  
*Sends forth such dismal Shrieks and uncouth Noise,*  
*As fills the Town with Din, the Street with Boys*  
*Which makes some think this fierce She-dragon fell,*  
*Can scarce be matcht by any this side Hell,*  
*So Fam'd both far and near is the Renown*  
*Of MOTHER DAMNABLE at Kentish Town.*  
*Wherefore this Symbol of the Cats wee'l give her,*  
*Because so Curst, a Dog would not dwell with her.*

This impression is that which belonged to Mr. Bindley, and the original of Caulfield's copy. See No. 2, with the same title and date, No. 1052, 1676, which describes this print to be unique, and No. 3, with the same title and date, No. 1053, 1676.

$7\frac{3}{4}$  ×  $8\frac{7}{8}$  in.

## 1052.

MOTHER DAMNABLE OF KENTISH TOWN. Anno 1676.  
(No. 2.)*Published by I. Caulfield, 1793.*

[1676]

COPY from the print which is described as No. 1, with the same title and date, No. 1051, 1676, in Caulfield's "Memoirs of Remarkable Persons," 1794, vol. i. facing p. 25. This copy served in its turn as the original of another print; see No. 3, with the same title and date, No. 1053, 1676.

An old woman seated on the floor of a room and before a fireplace, with a crooked stick in her left hand, and her right hand resting on a round ball which is at the end of another stick. Below the print is engraved the above title and date, and "From a Unique Print in the Collection of J. Bindley, Esq." See the original, as described in this Catalogue.

 $4 \times 4\frac{5}{8}$  in.

Brit. Mus. Library, 131. b. 23.

## 1053.

MOTHER DAMNABLE, THE REMARKABLE SHREW, OF KENTISH  
TOWN, the person who gave rise to the Sign of Mother  
Red Cap, on the Hampstead Road, near London, An.  
Dom. 1676. (No. 3).*Pubd. by C. Johnson.*

[1676]

COPY, reversed, in the "Wonderful Magazine," vol. ii. from Caulfield's copy of the print which is described as No. 1, under the same date, No. 1051, 1676. Above this copy is "Wonderful Magazine;" below it, the above title, description and date, also "Taken from Caulfield's Copy of an Unique Print in the Collection of I. Bindley, Esq. Pubd. by C. Johnson."

With regard to the suggestion that this woman had any thing to do with the tavern-sign "Mother Red Cap," it is well to note that Caulfield states "It is, perhaps, not unreasonable to conjecture that she might be the original Mother Red Cap." He does not say that such was the fact. As, however this may have been, there was rivalry between the proprietors of this tavern and that styled "Mother Black Cap," it is not improbable that the original of this print was published by one as a satire on the other of these hostesses.

 $3\frac{7}{8} \times 5\frac{1}{8}$  in.

## 1054.

## PORTRAITS OF JESUITS.

[1677]

"ILLUD unum sciunt Reges, nihil magis cordi esse Pontifici & ejus asseclis, quam ut Regiam potestatem vilem reddant, infirmam, imbecillem & abjectam.—*Spalat.*"

"Optabilior est Fur quam Mendax assiduus, vtriq̄ vero Perditionis hereditatem consequentor.—*Eccles.* 20, vers. 25."

This print is placed at the beginning of "The First Treatise Against the Oath of Allegiance," one of the essays in "The Jesuits Loyalty," &c., 1677. It represents, in the centre, enclosed by an oval frame, a bust portrait of "*S. Ignatius Loyola Societatis Iesv Fvndator,*" with a glory about his head, and holding a book,

"*Constitutiones Societatis Iseu.*" In pairs on each side of this portrait are whole-length portraits of "*Suarez*," "*Mariana*," "*Garnet*," and "*Parsons*." Ranges of bookshelves are over the heads of the standing figures.

$6\frac{1}{4} \times 4\frac{1}{8}$  in.

Brit. Mus. Library, 840, k. 6.

## 1055.

CHARLES II., LOUIS XIV. AND THE STATES OF HOLLAND—  
PEACE OR WAR?

[1677?]

CHARLES II., crowned, holding the sceptre of peace, is mounted upon a prancing horse, whose housings are embroidered with the arms of England. Louis XIV. is running after him, crying out, and holding in his outstretched hand a mass of money.

In front of the horse, a female figure is standing upon a pedestal and crowned with laurel; about her head is a nimbus; in one hand she holds a small hoop. At one side stands a fully dressed courtier, at the other the figure of Truth; Mercury is running towards them from the sea, and on the shore appears a Dutch seaman offering a purse to Charles II. (?) In the distance, behind Louis XIV., is a battle, also ruined fortifications. It appears to mean that Louis' offer would be accompanied by War, while alliance with Holland would produce Peace, Plenty and Commerce. Descriptive verses, in Dutch, are beneath.

Aug. 19, 1677, Barillon, the French ambassador, arrived in England; negotiations for peace, in which Holland, France and England were concerned, being then pending.

$10\frac{3}{8} \times 8$  in.

## 1056.

A BROADSIDE ON THE CARDINAL OF FURSTENBURG, THE  
PRINCE OF ORANGE (WILLIAM III.) AND OTHERS. "Den  
Cardinaal van Furstenberg, ontwaakt uyt den Droom," etc.

[1677?]

CARDINAL VAN FURSTENBURG, wakened out of his dream, before the expedition of the allies, speaks, in a Madhouse.

"Den Cardinaal van Furstenberg, ontwaakt uyt den  
Droom, door de Optogt der gezamentlijke Geallieerde, Spreekt,  
Zittende tot Bon in 't Dollhuysje."

The purport of this design may be thus explained with the aid of the Dutch verses which are printed below it. The Cardinal, looking out of the window of a cell, is vomiting against an orange which is held out by a "Dutch Cavalier" (the Prince of Orange, William III.) Over his head is an owl treating him contumeliously. Outside is his "servant," an ecclesiastic, offering him instruments of penance, scourges, &c. Near are two half-witted men jeering at him, and a half-witted woman, with a fool's cap and bauble, riding upon a hobby horse. There is also a deformed dwarf, the Dauphin, seated upon a three-legged stool, holding up a blown bladder, wearing a large ruff and a very high crowned conical hat surmounted by a fleur-de-lis. The Cardinal was a furious partisan of France. At one corner a hand from heaven holds a flaming sword of "War." Near it is "*Orloogh*," i. e. War.

$8\frac{3}{4} \times 5\frac{5}{8}$  in

## 1057.

## A MEDAL ON THE MURDER OF SIR EDMUND BERRY GODFREY. [Oct. 17, 1678]

OBVERSE, head of Godfrey, with the legend, "*Edmund-Bury Godfrey Moriendo Restituit Rem.*"

Reverse, the Pope directing the murder of Sir E. B. Godfrey; the Pope says, "*Hereticis non est servanda fides*"; Godfrey says, "*Pro fide et Patria.*"

Above the medal is "Effigies Dn. Edmund-Bury Godfrey Equitis Aūrati iusticiarij pacis, a Pontificijs trūcidati, Anno 1678 Aetatis Suae 57;" and, below, "The true Effigies of Sr. Edmund-bury Godfrey, who was cruelly Murthered by the Papists, in the year 1678, of his age 57."

A photograph from an impression of the print in the collection of James Holbert Wilson, Esq.

A photograph. Circles,  $2\frac{3}{8}$  in. diameter.

## 1058.

## A MEDAL REFERING TO THE MURDER OF SIR EDMUND BERRY GODFREY.

Hall sc.

[Oct. 1678]

OBVERSE, the head of Godfrey, with two hands strangling him; legend, "*E. Godfrey. Moriendo Restitvit Rem.*" Reverse, a Jesuit murdering Godfrey, the Pope applauding, and holding a Bull, marked "*Bolla*"; legend, "*Tantum Religio Potvit*," to which supply "*suadere malorum.*"

This engraving is No. 1 in Plate XXXV. of the illustrations to Pinkerton's "Medallic History of England," 1790.

See "England's Grand Memorial," &c., Oct. 1678, No. 1064, 1678.

Each circle,  $1\frac{1}{2}$  in diameter.

Brit. Mus. Library, 676. h. 4.

## 1059.

## A MEDAL REFERING TO THE MURDER OF SIR EDMUND BERRY GODFREY.

Hall sc.

[Oct. 1678]

OBVERSE, the head of Godfrey, with two hands strangling him; legend, "*E. Godfrey. Moriendo Restitvit Rem.*" Reverse, Godfrey's body carried on a horse from Soho to Primrose Hill; legend, "*Eqvo Credite Tevcri.*"

This engraving is No. 2 in Plate XXXV. of the illustrations to Pinkerton's "Medallic History of England," 1790.

See "England's Grand Memorial," &c., Oct. 1678, No. 1064, 1678, which explains the design on the reverse of this medal.

Each circle,  $1\frac{1}{2}$  in. diameter.

Brit. Mus. Library, 676. h. 4.

## 1060.

## A MEDAL REFERING TO THE MURDER OF SIR EDMUND BERRY GODFREY.

*Hall, sc.*

[Oct. 1678]

OBVERSE, the head of Godfrey, with two hands strangling him, and the legend, "*E. Godfrey. Moriendo Restituit Rem.*" Reverse, the Devil's and the Pope's heads joined; legend, "*Ecclesia Perversa Tenet Faciem Diaboli.*"

This engraving is No. 3 in Plate XXXV. of the illustrations to Pinkerton's "Medallic History of England," 1790.

See, for the obverse, "England's Grand Memorial," Oct. 1678, No. 1064, 1678; and for the reverse, "Pope and Devil, Cardinal and Fool," 1689, No. 1230, 1689.

Each circle,  $1\frac{1}{2}$  in. diameter.

Brit. Mus. Library, 676, h. 4.

## 1061.

## A MEDAL ON THE MURDER OF SIR EDMUND BERRY GODFREY.

*Hall, sc.*

[Oct. 1678]

OBVERSE, St. Dennis carrying his head after it was cut off; legend, "*Dennys Walks Downe Hil Carrying His Head.*" Reverse, Godfrey walking near Primrose Hill, and lying murdered at a distance; legend, "*Godfrey Walks Vp Hil after He Is Dead.*"

This engraving is No. 4 in Plate XXXV. of the illustrations to Pinkerton's "Medallic History of England," 1790.

See "England's Grand Memorial," &c., Oct. 1678, No. 1064, 1678.

Each circle,  $1\frac{1}{2}$  in. diameter.

Brit. Mus. Library, 676, h. 4.

## 1062.

## A MEDAL ON THE MURDER OF SIR EDMUND BERRY GODFREY.

*Hall, sc.*

[Oct. 1678]

OBVERSE, head of Godfrey, with the legend "*Edmund-Bury Godfrey Moriendo Restituit Rem.*" Reverse, the murder of Godfrey, the Pope applauding, with a label from his mouth, "*Hereticis non est servanda fides;*" a label from Godfrey's mouth bears "*Pro Fide et Patria.*" Legend, "*Tantum Religio Poterat Suadere Malorum.*"

This engraving is No. 7 in Plate XXXV. of the illustrations to Pinkerton's "Medallic History of England," 1790. See "England's Grand Memorial," &c., Oct., 1678, No. 1064, 1678.

Each circle,  $2\frac{1}{8}$  in. diameter.

Brit. Mus. Library, 676, h. 4.



## 1063.

## A LARGE CAST ON THE MURDER OF SIR EDMUND BERRY GODFREY.

*Hall, sc.*

[Oct. 1678]

THIS engraving is in three divisions: 1, The Pope and the Devil; 2, Two Jesuits murdering Godfrey, and Hill and Berry carrying him in a sedan chair from Somerset House to Soho; 3, The manner in which the knight was found.

The inscriptions are "*Romes Revenge on Sr Edmvdbery Godfrey Murthred in the Popes Slaughter Hous;*" and "*Greene . Kely . Hill . & Bery Ivstice : Killers. To His . Ho(liness), 1678.*"

This engraving is No. 6 in Plate XXXV. of the illustrations to Pinkerton's "Medallic History of England," 1790.

See "England's Grand Memorial," &c., Oct. 1678, No. 1064, 1678.

A circle,  $2\frac{3}{4}$  in. diameter.

Brit. Mus. Library, 676. h. 4.

## 1064.

## ENGLAND'S GRAND MEMORIAL: The Unparallel'd Plot to destroy his Majesty; subvert the Protestant Religion; and Sir Edmund burie Godfrey's Murder made Visible, Whereunto is added his Character.

*Printed for Tho : Dawks, the Designer of these Emblemes, 1679. [Oct. 1678]*

A BROADSIDE with illustrations, and at the foot of the text the following:

"London, Printed by Th. Dawks his Majesties British Printer, at the Blew Anchor at the West-end of St. Paul's, 1679."

In the centre a portrait of Sir E. B. Godfrey three-quarters to our right, inclosed in an oval frame, upon the border of which is written, "*Sr Edmund Burie Godfrey the Kingdom's Martyr 1678;*" and, in the background of the portrait itself, "*the first Martyr on ye Account of this Damnable and Horrid Plot.*" The knight's expression is intensely lugubrious; round his neck is the handkerchief which was alleged to have been the instrument of his murder; see "The Solemn Mock Procession, &c., Nov. 17, 1679, No. 1072, 1679. The spandrils, filling the space between the exterior of this oval and the oblong within which it is inclosed, represent "*Fires and Massacres, Romish Mercies,*" of "*London,*" on one side, and, on the other, "*Southwarh.*" At foot, "*Certainly this is the day they looked for. Jer. 1,*" and "*Whose Innocent Blood yet Cryes Vengeance, Vengeance!*" referring to Sir E. B. Godfrey.

Beneath the oval is a whole-length portrait of Charles II., crowned, in royal robes, with sword and sceptre; behind him St. Paul's, a verse from Ps. xxxi. 17, with additions and illustrations, thus: "*While they took counsell against me they devised to take away my Life by Shot or Stab,*" as appears by the figures of "*Conyers,*" "*Anderton,*" and the "*4 Rufins*" who were said to have been employed in this manner against the king, "*by poyson*"—here is a figure of "*Sir G. W.,*" i. e. Sir George Wakeman, the queen's physician—"Groves" and "*Picker*" (Pickering) each armed with pistols, which are directed towards the king.

The print on each side of these portraits contains illustrations of the so-called plot, with, on the left side, portraits of "*The Discoverers of the Plot and Treasonable Plotters,*" four heads, of "*Dr. Oates,*" "*Mr. Bedloe,*" "*Mr. Prance,*" "*Mr. Dugdale.*" Beneath these, "*The Hellish Council of the Whole Plot,*" five conspirators seated at table in a chamber, with the papal tiara before them, the Devil crying,

"*Now or Never*," and "*Mr. Oates*" listening on the stairs. Next below is "*Mr. Oates and Dr. Tong's Information*" before Justice Godfrey. Next, "*Justice Godfrey Drawn in upon A Pretended Quarrel between Berry and Kelly*" (who are pretending to fight with swords) "*is Strangled*" by four men, his wig and hat falling off in the struggle.

On the opposite side of the two portraits is, at top, "*Green twisting his neck about*," "*Justice Godfrey exposed to the view of several persons*," also "*Kelly, Green, Giralde, Prance*" with "*Just: God: conveyed out*" in a sedan chair; the former two walking at the side of the others, who act as bearers. Next appears "*Justice Godfrey carried before Hills*" (on horseback), in company with "*Green, Giralde, Kelly*." Next—showing the body of Sir E. B. Godfrey as it was found, "*Gyrald Runneth Justice Godfrey's own sword thorow him*." This was alleged to have, been done in order to suggest suicide as the cause of death. By the side here is the clumsy anagram which has been frequently referred to, and displays the passion of the time when it circulated: "*Sir Edmund Burie Godfrey*;" anagram,—"*I find Murdered by Rogues*." Below are two subjects: "*Murderers of Justice Godfrey*," two men standing in a cart with ropes about their necks, and beneath the gibbet; and the drawing, hanging, and quartering of three men, "*The Heart and Bowels burnt of Traytors*."

The text of the broadside contains a so-called history of the Plot, and a "Character of Sir E. B. Godfrey."

At top of the print is:

"Humbly dedicated to the Right honorable *Anthony*, Earl of Shaftesbury, Lord President of His Majesties most Honorable Privy Council, and an Eminent Promoter of the Protestant Interest," &c. By T. Dawkes."

There is another impression of this broadside, which is very much injured.

See "*Londons Drollery*," &c., Nov. 17, 1680, No. 1086, 1680. A Collection of Tracts, 13 L.L.1/2\*, comprises many on this phase of English history.

$11\frac{1}{2} \times 7\frac{5}{8}$  in.

## 1065.

THE PLOTTER EXECUTED: or The Examination, Tryal, Condemnation, and Execution of Edward Coleman Esquire. Who was convicted of High Treason, the 27th. day of November, at the Kings-Bench-Barr at Westminster, for Plotting against the Life of his most Sacred Majesty, and for Endeavouring to subvert the Government, and the true Protestant Religion Establish't: he received Sentence the 28th day of November 1678, to be Drawn Hang'd, and Quartered, and was Executed at Tyburn the 3d of December: With his Last Speech and Confession, made by him at the place of Execution. To the Tune of Captain Digby, or, Packington's Pound. [Dec. 3, 1678]

"Death being fore'd to come before his hour,  
Brings with him TIME, by his strong Might and Power.  
To warn all Papists, ne'r more to conspire,  
For if they do, Iack Katch will pay their Hire;  
When as he Catcheth them by 'th Neck with Rope,  
He needs no Butter, as they say, nor Sope."

A BROADSIDE, with three woodcuts. No. 1 represents Death and Time, both walk-

ing towards our right; the former carries a spade and a javelin; the latter a scythe and an hour-glass. The same woodcut was used for "The doleful Dance," &c., 1577, No. 30, 1577. No. 2 exhibits a man hanging from a gallows, a crowd of spectators on our right; soldiers with partisans below the corpse. No. 3, (on p. 29 of the volume), shows an executioner standing near a bench, on which is a great knife, and a hurdle on which lies a human figure; a fire burns near the last.

Below is a ballad, as follows:—

"Forbear your vile Plotting, all you that design  
To escape Gods Vengeance, Repent you in time,  
Remember! that Princes his Vicegerents are,  
Inroaled in Heaven. the chief of his care:  
No Whispers in secret, but what are Reveal'd,  
From God there is nothing that can be conceal'd:  
In vain are your Plots, when his Mercy says nay,  
'Tis your selves you Insuare, you *your selves* are the prey.

"'Tis of Coleman I sing, who once was of Fame,  
And good Reputation, but now to his shame,  
Foul Treason has sullied his nobler parts,  
And brought him to ruine, tho' just his deserts:  
'Twas Popish Infection to Ruine the State,  
That wrought his Confusion, and hastned his Fate:  
Such Desperate Mallice his Prince to Betray,  
But in vain are mens plotings, if heaven Gain-say.

Her Highnesses Servant he lived some Years,  
Till Romes Tripple Tyrant had Buz'd in his Ear(s)  
To Ruine a Kingdom, or Murder his King,  
For which he'd be Sainted: no sooner, this sting,  
Had Poyson'd his Loyalty, but he begins  
To start from Allegiance, and scruples no sins:  
But let all beware how their King they Betray,  
For Vengeance on Traytors redoubl'd will pay."

1.— $2\frac{1}{8} \times 1\frac{7}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
vol. iii. pp. 32, & 29.

2.— $2\frac{1}{8} \times 3$  in.

## 1066.

### "THE PLOT FIRST HATCHT AT ROME BY THE POPE AND CARDINALLS, & CT." [1678]

THIS woodcut forms the Ace of Hearts in a pack of playing-cards, and represents the Pope, with three cardinals and a bishop, seated at a table under a canopy; the Devil crouches under the table.

The pack of playing-cards to which this belongs comprises a series of very curious historical illustrations of alleged incidents in the concoction and discovery of the Popish Plot and the punishment of its contrivers. The tenour of the illustrations proves that Titus Oates was credited at the date of this publication, so that it is probable they were issued in 1778. See Chatto's "History of Playing Cards;" also "Pictures Cards of the Popish Plot," in "The Gentleman's Magazine," September, 1849, and "Titus Otes, D.D." 1680, No. 1078, 1680.

See "The Plott first hached at Rome by the Pope and Cardinalls," 1678, No. 1067, 1678.

$2 \times 2\frac{3}{8}$  in.

## 1067.

“THE PLOTT FIRST HACHED AT ROME BY THE POPE AND CARDINALLS.” “A Representation of the Popish Plott in 29 figures, as ye manner of killing Sr. Edmond bury Godfry, & their horrid designes to kill the King, and the manner of the Plotters Execution.”

*Sold by Robert Greene, at the Rose and Crowne in Budge Rowe.* [1678]

THIS print is the first of a series of designs on the subjects indicated above by the second title; it represents the Pope seated at table with three cardinals and a bishop: the Devil crouches under the table. It resembles, in general, the woodcut described as “The Plot first hatcht at Rome by the Pope and Cardinalls, & ct.,” 1678, No. 1066, 1678, which is the Ace of Hearts of a pack of playing-cards. This has not been adapted for such a service.

A photograph, from an impression of the print in the collection of James Holbert Wilson, Esq.

A photograph.  $2 \times 2 \frac{2}{3}$  in.

## 1068.

THE DEVIL, TITUS OATES AND THE POPE.

[1678]

THE Pope, seated at a table, writing a letter, “*Pray proceed in what we have decreed concerning heretics & ye p(romotion) of ye Roman Catholic Religion.*” On the table are a “*Bull,*” and volumes of “*Decrees*” and “*Dispensations.*” Over his Holiness’s head are bookshelves, on one of which is an imp, informing him, “*Friend Oates is behind you*”; upon which, turning quickly round, the Pope is so much startled at finding Titus Oates standing behind his chair that his tiara falls from his head, and he blots his letter. Oates is presenting to him a more suitable head-covering in the form of a fool’s cap.

Beneath are these verses and the following explanation :

“*Pops.* See here the Devils Darling, plotting still  
With Blood & Treasons all ye world to fill.  
His Romish stratagems, Loe, Non can tell  
Who cañot fathom to ye Depth of Hell.  
Nothing but Murder’d Kings can him suffice  
And flaming Citys as a Sacrifice.”

“*Oates.* Yet see behind his chaire Whom Heav’n hath sent,  
Whom God hath made a timely Instrument  
Englands intended ruine to prevent  
{ That which, ye Devil & ye Pops combin’d  
Against our King and Protestants decign’d  
Diselos’d and frustrated by him wee find.

The Emblem Explayn’d.

“AA the Popes Cabbinnett. B the Pope writing to the Jesuits to be diligent in the careing on the Plott. C Mr. Oats who unscene lokes ouer his sholder & sees all his Contrivances. D The Popes Crone (*i. e.* the imp) who cries friend Oates is behind you. E The Popes title of Supremacie falling downe occasioned

by his Sudaine Motion. F A Blott which his Surprise made him fall vpon ye word Roman in his Letter. G A croune Mr. Oates giues him more fitt for his Head then the former."

This print was probably published in 1678, when Oates' narrative was believed, and he, consequently, popular. He declared that the Pope considered himself entitled to the possession of England and Ireland, and had delegated his power to the Jesuits.

$5\frac{3}{4} \times 6\frac{1}{4}$  in.

## 1069.

A PILL AGAINST POPERY. Or, a True Touch of these Troublesome times. Plainly shewing the wicked practices of Plotters and Contriuers, against Religion, and Laws, the deadness of Trade, and the debauchery of the times.

"To mend all this let each one in the Nation,  
Begin within himself a Reformation."

*Printed for J. Coniers at the Black Raven in Duck Lane.*

[1678]

A BROADSIDE with three woodcuts. No. 1 represents, at half-length, a man holding a pair of forceps in his right hand; the forceps holds a stone; on a table by his side lie a dagger and a crook? In No. 2, a lady, standing, holds a fan in her left hand. In No. 3, a gentleman, standing, turned slightly to our left, holds his hat in his left hand and a stick in his right.

Below these woodcuts is a ballad, of which the following is the first verse:—

"Kind Countrymen give ear unto these Lines  
Weh may be call'd, A Touchstone of the Times  
When Christians one another would destroy  
That few in safety can their lives enjoy  
Then strive in love and peace for to agree,  
That from these troubles we may be set free."

The verses continue, with references to "Popery," plots, Jesuits, priests, the murder of Sir E. B. Godfrey, &c.

1.— $2\frac{1}{2} \times 2\frac{3}{4}$  in.

Brit. Mus. Library, 643. m. 10. "Bagford Ballads,"

2.— $1\frac{1}{8} \times 2\frac{1}{2}$  in.

vol. ii. p. 167.

3.— $1\frac{1}{8} \times 2\frac{1}{2}$  in.

## 1070.

"THE COUNTRY MANS CASE UNCASSED. Or, The Plain-Dealers Prayer for a Registry."

*London, Printed in the Year, 1678. And are to be sold by John Oliver in the Old Baily, over against the George near Ludgate.*

[1678]

A BROADSIDE surmounted by a print, which shows, in the upper left-hand corner, Plenty, standing and holding a cornucopia and palm, which are respectively designated "plenty" and "peace"; on each side of the figure is an elm. Beneath her feet is a house, under which is written, "a lumber banke for the poore tradesman then farewell griping broker." Beneath this is a second building, like a storehouse, with "a Corn grainery for the poore and Needy, with present Reliefe for landlord and tennant" written under it. On a line with the former house stands a gentleman,

wearing a sword, and carrying a cane in one hand; with the other he holds a paper, on which is written "*this Indenture mad 167—,*" towards a man in legal costume, on whose breast is written "*the honest Register.*" The gentleman says, "*pray Sir Register this honest deed;*" the lawyer, who holds a book in his right hand, and a balance in his left, in one of the scales of which are deeds, says, "*your Scribble will not doe, 't will ballance them and you.*" Between these figures is "*A Register will make us all, god send one.*" Below them, looking up to the lawyer, are four figures, who may be supposed to make the last speech; they are named by inscriptions, "*labourer,*" who holds a spade; "*farmer,*" with a staff or spud in his hand; "*tradesman,*" (*i. e.* handicraftsman) a smith or cooper, with a hammer; and "*freeholder,*" an elderly man with a walking stick.

In the upper right-hand corner is a plan of land, inscribed "*knaves Acre nine times Morgaged to fools Acre.*" The plan is divided into nine portions; on eight of which is written "*morg.*" (mortgaged). On the tenth, alluding to the eleventh, on which is drawn a gibbet, is "*the Corners only free for our Fraternitie, excellent pollicy.*" This speech appears to belong to the man who stands on the left, points to the plan, and says, "*beleve him, what he sayth jle bite you both ifaith.*" He holds a paper, inscribed "*nine Mortgages are past now for a sale at last.*" Another man, who holds the opposite side of this paper, says, "*there is noe jncumbrance on it i Councell had vpon it.*" Below the plan is a representation of "*knawshall,*" beneath which is written "*take this Morgadge and tis Wright or jle be hangd Amen.*" This seems to be the speech of a man who stands in the lower part of the design, and, holding two keys in his left hand, raises in the other a paper which is inscribed "*This indenture made in the year 16—,*" towards an old man, who carries a bag of money, and walks hastily away, saying, "*jle deale no longer would i nere had seen yee, for all this money i have lost betweene ye.*" Another man holds the skirt of the gown of the last, and says, "*good Sir, stay*"; on his coat is written "*continuation*" and "*procuration.*" A man stands between the last two, and says, "*pay my note on sight, ay When the devil's blind then honest banker.*" In the extreme right-hand corner, at foot, is a prison; a pole protrudes from one of its windows, from the outer end of which is pendent a small box, near which is "*Remember ye poor.*" Under the prison is "*the splitters hospitall who keeps a key himselfe to lett in all he trades with.*" Below the print are three columns of English verse, beginning:—

"And is the Bill Committed, Heaven be prais'd,  
So let all true and loyal *English* say;  
This to the highest pitch their hopes have rais'd.  
Of being happy in an honest way;  
Thanks to our worthy Patriots, Be their name  
Ever recorded in the Book of Fame."

15 × 8 in.

Brit. Mus. Library, C. 20. f. "Luttrell Collection," vol. ii. p. 52.

1071.

## A TALE OF THE TUBBS or Romes Master Peice Defeated.

*Printed for the Loyal Protestant, at the Sign of the True Englishman in Great Britain, Nov. 11, 1679. In MS. "9, Jan., 1680/79," and "3d."*

[Nov. 11, 1679]

IN this print the Devil appears in the air and holds a balance; on the scale at one end is a "*Meal Tub,*" in which is seated the Pope, saying, "*Wee Beseach thee,*

noe *Parliament good Deuill*”; over the same end of the beam hangs a rosary, with “*Weighty Things*” inscribed within it. A kneeling man appears to be pulling down a paper from the bottom of the tub. “*Turn Coate Rob.*” (Sir Robert Peyton), “*A Iesuit, Gadbury, Madam Pow,*” and “*Seleier Popish Midwife,*” are endeavouring, by means of ropes, to keep down the scale of the Pope and the tub, and exclaiming, “*All we feares a Parliament.*” Gadbury uses a cross-staff as a telescope to look at a constellation. The other end of the beam sustains a second tub, marked “*Ale Tub,*” which “*The Drunken Crew,*” five men, are endeavouring to pull down with ropes; one of these men turns to vomit, another, who holds a sword, cries “*all our Cares more Ale and Wenches.*” Over the latter group is a cottage, with the Horse Shoe, an ale-house sign, hanging from its gable. In the opposite corner, at top, on our left of the print, is the sun-irradiated, and a hand pointing to the Pope, with “*Deus Vidit.*” Below, on this side, stands “*Sir Will Waller,*” pointing to the sun, and “*Coll Mansell,*” pointing to the Pope. Under these figures is a label, bearing:—

“*Villains beware, a Parliament will rout yee,  
They never yet have fail'd, Pope looke About yee.*”

The text of the broadside follows in three columns:

“*If England's Prayers be heard, and Senate sit;  
Down goes proud Rome, French Arms, and Northern Wit.*”

*The Ale-Tub's Complaint.*

“O Unkind Devil, thus at last deceive me!  
Stay till the Ale was out, and then to leave me;  
Hath not my service greater been by odds,  
Than can be hop't from *Bread* and *wooden Gods*?  
See how our off-spring altogether strive,  
To keep the Ballance and the Ale alive,  
Although at Bottom, while perfidious you  
Tack to that *Tripple Dogg* and *Damned Crew* }  
Of *Loyola's*, till they Us all undo:  
Sot that you are, to have a greater hope,  
From a few Priests, and an old doting Pope,  
That their dry *Plots*, can e're you int'rest further  
Than I have done, by Rapine, W—es, and Murder,  
Who by the Liquor of my musty Cell  
Hath sent you scores, nay hundreds, quick to Hell:  
You are ungrateful, thus to leave old Friends,  
And think *Rome's* Vassals e're can make amends;  
Who when their work is done will Domineer;  
And swear that hell was meally mouth'd for fear;  
Then turn your hand, and on our side it give,  
Or they will stave my Hogshead as I live,  
And so grow sober, then shall both on's pass,  
*Ale* for a *Witch*, thou *Devil* for an *Asse.*”

*The Devil (or Jack on both side's) Reply.*

“What Ails this Drunken Puppy to Complain,  
Thinks he I know not where's my greatest gain:  
That Pack of Bandogs, breed of Northern Tikes;  
Shall Teize the souls of all that us dislikes;  
Must my Viecegerent with his *Tripple Crown*  
By Empty Ale-Tubs e're be weighed down?”

No know I am wiser, Drunkards are but fools  
 Unto this MEAL-TUB and his Holinesses Tools.  
 Tis true, the Ale-Tub, is our friend we know,  
 And oft from thence some Reeling to Hell go,  
 But these can Ruine Kingdoms at a Blow. }  
 And where they Conquer, there the Hereticks feel,  
 Far greater Torments than our whips of Steel  
 We Exercise upon our Slaves below,  
 Who (but for them) did ne're such tortures know.  
 Flay men alive, then forth their Bowels tear,  
 Women rip up with Child, and on their Spear  
 Mount their young Infants, while in blood they sprawl,  
 The Catholicks way to quiet them that Bawl;  
 Cities Consume with fire, Ravish Maid and Wife,  
 Destroy by Poyson, Pistoll, Burnings, Knife, }  
 With thousand other ways to End their hated Life. }  
 But what is best of all: when they have done,  
 They call this holy work: most Christian——  
 Acted from pure zeal, and love so mild,  
 Makes them as guiltless as the Unborn Child;  
 Two *Ave-marys*, and one *Pater-Nos*——  
 Will makes amends for all. and quit the Cost  
 Theyr daring sinners, of the Popes first Rate,  
 With God himself they will Equivoicate——  
 By Breden Gods they can Absolve a Lye—— }  
 Nay by the Mass they dare do more than I,  
 Not Tremble at, but mock the Deity.—— }  
 Then cease to murmer, they shall bear the Bell  
 For Damn'd Designs, and PLOTS that out-does Hell."

*The Jesuits speak their merrits.*

" Most Holy Father, we do much admire  
 Your weighty Goodness, and your Reverend Sire,  
 Whose helping hand doth for us turn the Scale,  
 By him we have, and do, and shall prevail;  
 'Tis not Heavens Power that shall frustrate this  
 Most Brave design, which in the MEAL-TUB is;  
 Nor *Presbyterians* save their hated Throats,  
 Now at the last, by a Damn'd tell-tale *Oats*.  
 If Hell (for Heaven we matter not) Conceal  
 This Blest Intreague by all our Gods the MEAL  
 Shall have high honour, on our Altars that  
 Made into Gods be worshipt smoaking hot.  
 This matchless Treason, makes it holyall——  
 White as from Tower scrapt, or West-ward Hall;  
 This wonder-working Euch'rist shall do more  
 Than Jesuits Powder, Pentioner, or W—e,  
 Or all the Baffted Plots we e're Contrived before,  
 'Twill make the Herreticks all agast to see  
 Themselves the Plotters, murdered Legally.  
 And make us fat with Laughing, how they will  
 Divided fall and one another kill:——  
 'Tis holy sport to see their blood run down  
 In every Channel of the Burned Town,  
 While Changling *Robin*, Bugbear in the City,  
 Dye the *Green Ribbons* Red; by Hell that's pretty:



Then shall that Mote, in Northern eye be sped,  
 After Exile call'd back to lose his head.  
 But these are scraps of what our Tub contains,  
 And do these Coxcombs, with their addled Brains,  
 Think e're to weigh us down with Ale and Grains?  
 No Punnies know, your Reeling throng's out-done,  
 Wee'l make all *England* stagger e're 't be Long:  
 But talking's Idle, let's to action come,  
 And strike the stroak, may Ruine Christendom."

*Sir William Waller to Col. Mansell.*

"See *Mansell* where that Damned hellish Crew,  
 Are plotting Murders, and begin with you;  
 See heaven discovers unto thee and I  
 Their horrid Treasons, hell bred Villany,  
 Coucht in that paquet brought by *Willoughby*. }  
 Oh Blessed God! whose mercies infinite  
 Do yet preserve us from Eternal Night;  
 It's thou alone whose heavenly goodness still  
 Defends our Lives (almost) against our will,  
 From these vile Plotters, Miscreants of *Rome*,  
 Blood-thirsty Villains, *Pests* of Christendom.  
 Direct me Heaven to take them in their toyl,  
 And all their Treasons, and their plottings spoil.  
 Let's in amongst them, *Mansel*, here's my hand,  
 I'll lose my life to save my native Land.  
 'Tis done, says *Mansel*, brave Sir *William*; I  
 In such a cause with you am proud to dye.  
 We'll make those Vermin know, we scorn their rage,  
 Our nobler Souls dares *Rome* and Hell ingage.  
 And if such manhood Reigneth in us two,  
 What can't the Courage of our *English* do?  
 But Ruine all its Foes, when once provokt thereto.  
 Let's search that Pesthouse, where the Midwife's bred,  
 Who brings *Rome's* Bastards, and their Plots to bed.  
 Methinks it looks, as if the *Tower Beasts*  
 Had there some *Prey* on which they often feast.  
 'Tis there my Lady meets her trusty Steer;  
 Some *Newgate-Birds* and Sir Examiner.  
 There's Stars amongst them whence young *Tycho* drew  
 The Plots good fortune, but his own not knew;  
 See how the Wh—s of either Sexes Tugg,  
 While the *Grand Bawde* sits Brooding on the Tub,  
 We'll turn the Bottom upwards ere we go,  
 I'll lay my Life there's Treason at his Toe.  
 So off they fetch him, with his Tripple Crown,  
 And threw the Crosier and the MEAL-TUB down;  
 Whence came such stuff the Devil, frighted, swore, }  
 He never saw such Princely stuff before,  
 The West must yield the belt unto the Nore.

Thus England once more is delivered from  
*Rome's* Rogues abroad, and Plotters here at home:  
 Stand on your Guard, now hold yourselves awake,  
 Lest their next Plot (you careless) Napping take."

*Respite & Cave.*

There is an imperfect copy in the Print Room.

This print refers to the Meal-Tub Plot, which was alleged to have been contrived to throw upon Protestants the charge of forming a conspiracy against the government. Dangerfield, who had been pilloried, branded, scourged, and transported, hatched the plot in conjunction with his mistress, a profligate Roman Catholic midwife, named Cellier. They concealed papers in the house of Col. Mansel, and brought Customs officers to search the house for smuggled goods. The concealed papers were found, and proved, upon examination, to have been forged by Dangerfield. Madame Cellier's house was then searched, and all the arrangements of the plot discovered in a meal-tub.

The king had (Jan. 25) dissolved his Parliament, but convoked another to meet March 6, 1679. The Duke of York had retired from England, having prevailed upon the king to postpone the meeting of Parliament by successive prorogations. Those who dreaded the establishment of Popery, and, therefore, the succession of the duke to the throne, petitioned the king to assemble the Parliament, and were distinguished by the names of Petitioners or Addressers.<sup>1</sup> Those who dreaded disturbance and revolution expressed their abhorrence of the freedom of the last Parliament, and were named Abhorers.

Col. Mansel was a Protestant, in whose house the papers of the forged plot were concealed. Sir William Waller was conspicuous for his zeal in the destruction of popish books and papers; he was the "Arod" of the Second Part of "Absolom and Achitophel." "Turncoat Bob" was Sir Robert Payton (the Print Room copy of this engraving has his name in MS. against the line beginning "While Changling Robin"); he was afterwards in opposition to the government, and sent to the Tower, Jan. 25, 1681. A Jesuit was supposed to be in every plot. "Madame Pow," *i. e.* the Marchioness of Powis, was charged as one of the contrivers of the sham plot, and sent to the Tower. "Seleier," Madame Cellier, was the midwife in whose house was the meal-tub in which were found the papers of the conspiracy. See "The Popish Damnable Plot," &c., Dec. 20, 1680, No. 1088, 1680.

12 $\frac{1}{8}$  × 7 $\frac{1}{8}$  in. Brit. Mus. Library, C. 20. f. "Luttrell Coll." vol. iii. p. 137.

1072.

THE SOLEMN MOCK PROCESSION OF THE POPE, CARDINALS,  
JESUITS, FRYERS, &c. THROUGH Y<sup>R</sup>. CITY OF LONDON,  
NOUEMBER Y<sup>R</sup>. 17<sup>TH</sup>. 1679.

*London, Printed, and are to be Sold at the Kings-Arms in the Poultry, and at the  
Feathers in Lumbar-Street near the Post-Office. [Nov. 17, 1679]*

BENEATH this engraving is "The Explanation:"

"Such is the Just and Generous Detestation and Hatred of the *English Nation* against the Tyranny and Superstition of the *Popish Religion* (if it be lawfull to call such a Mass of Cruelty and Nonsense by so Sacred a Name) that they have taken all occasions to express their Abhorrence thereof; but more especially since the Discovery of that Horrid and Trayterous Conspiracy against his Majesties Person, the *Protestant Religion* and Government Established, which they sufficiently Testified upon the 17<sup>th</sup> of *November*; That being the Day wherein the Unfortunate Queen *Mary* died, and that Glorious Sun, Queen *ELIZABETH* of Happy Memory, arose in the *English Horizon*, and thereby dispelled those thick Fogs and Mists of *Romish Blindness*, and restored to these Kingdoms their just Rights both as Men and

<sup>1</sup> For "Addressers," see "A Tale of the Tubbs," &c., Nov. 11, 1679, No. 1071, 1679.

Christians. In Commemoration of this great Blessing, some Honourable and Worthy Gentlemen, both in *London*, and at the *Temple* (remembering the Burning of *London*, and the *Temple*, by *Popish* Hands) were pleased to be at the Charge of an extraordinary Triumph upon the Day aforesaid, to confront the Insolence of the *Romish* Faction, who after all the Miraculous Discoveries of their Cursed Contrivances, have still the Impudence yet to hope of *Succeeding* in their Traiterous Designs for Enslaving these Nations.

“ Upon the said 17<sup>th</sup> of *November*, 1679, the Bells began generally to Ring at Three of the Clock in the Morning: About Five o’Clock in the Evening, all things being in readiness, the Solemn Procession began, setting forth from *More-Gate*, and so proceeded to *Bishops-Gate*, and down *Houndsditch* to *Ald-Gate*, and from thence through *Leaden-Hall-Street*, the *Royal Exchange*, *Cheapside* and so to *Temple-Bar*, in the following Order; I. Marched six *Whifters* to clear the way, in *Pioneers* Caps and Red *Waistcoats*, (and carrying torches). II. A *Bellman* Ringing, who with a Loud and Dolesom Voice cried all the way, *Remember Justice Godfrey*. III. A *Dead Body* representing *Sir Edmundbury Godfrey*, in the Habit he usually wore, the *Cravat* wherewith he was murdered, about his Neck, with spots of Blood on his *Wrists*, *Shirt*, and white *Gloves* that were on his hands, his *Face* pale and wan, riding on a *White Horse*, and one of his *Murderers* behind him to keep him from falling, representing the manner how he was carried from *Somerset-House* to *Primrose-Hill*. IV. A *Priest* in a *Surplice*, with a *Cope* Embroidered with *Dead mens Bones*, *Skeletons*, *Skuls*, &c. giving pardons very freely to those who would murder *Protestants*, and proclaiming it *Meritorious*. V. A *Priest* alone, in *Black*, with a large *Silver Cross*. VI. Four *Carmelite* Friars in *White* and *Black Habits*. VII. Four *Grey* Friars in their proper *Habits*. VIII. Six *Jesuits* with *Bloody Daggers*. IX. A *Consort* of *Wind-Musick*, call’d the *Waits*. X. Four *Popish Bishops* in *Purple* and *Lawn Sleeves*, with *Golden Crosses* on their *Breasts*. XI. Four other *Popish Bishops* in their *Pontificalibus*, with *Surplices*, *Rich Embroydered Copes*, and *Golden Miters* on their *Heads*. XII. Six *Cardinals* in *Scarlet Robes* and *Red Caps*. XIII. The *Popes* Chief *Physitian*<sup>1</sup> with *Jesuites Powder* in one hand, and an *Urinal* in the other. XIV. Two *Priests* in *Surplices*, with two *Golden Crosses*. Lastly, the *Pope* in a *Lofty Glorious Pageant*, representing a *Chair of State*, covered with *Scarlet*, the *Chair* richly embroydered, fringed, and bedeckt with *Golden Balls* and *Crosses*; at his feet a *Cushion of State*, two *Boys* in *Surplices*, with white *Silk Banners* and *Red Crosses*, and *Bloody Daggers* for *Murdering Heritical Kings* and *Princes*, painted on them, with an *Incense-pot* before them, sate on each side censeng<sup>2</sup> his *Holiness*, who

<sup>1</sup> The *Pope’s* physician, XIII., exclaims, “*This for 15 thousand pound,*” alluding to the report that *Sir Geo. Wakeman*, the *Queen’s* physician, had offered to poison the king for that sum.

<sup>2</sup> In the print the two boys are not censeng the *Pope*, nor is there any incense-pot before them, they are seated, each with a banner showing *Latin crosses* and *daggers*, in front of the *Pope*. This print represents the procession, in three lines, as described. The scene in front of *Temple Bar* is on a smaller scale at the left of the upper part of the print. The “*Dead Body* representing *Sir Edmundbury Godfrey* in the Habit he usually wore,” is carried in front of his saddle by a man in a *Jesuit’s* dress, who immediately precedes the “*Priest* in a *Surplice*, with a *Cope* embroydered with *Dead Mens Bones*;” from the mouth of the last proceeds “*Bulls Pardons & Indulgences.*” The view of *Fleet Street* embraces the north side, from *Temple Bar* to *St. Dunstan’s Church*, with the projecting dial, curious belfry and the gigantic figures which struck the hours on the clock bell there; the tower of the church and its wooden (?) steeple appear behind. From the end of the beam which projects to sustain the dial runs a rope, this, rising over the heads of the crowd to an invisible upper end, carries fireworks. The “*bonefire*” is placed

was arrayed in a rich Scarlet Gown, Lined through with *Ermin*, and adorned with Gold and Silver Lace, on his Head a Triple Crown of Gold, and a Glorious Collar of Gold and precious stones, *St. Peters Keys*, a number of Beads, *Agnus Dei's*, and other *Catholick Trumpery*; at his Back stood his *Holiness's* Privy Councillor, the *Devil*, frequently caressing, hugging, and whispering, and oft-times instructing him aloud, to destroy His Majesty, to forge a *Protestant-Plot*, and to fire the City again; to which purpose he held an Infernal Torch in his hand. The whole *Procession* was attended with 150 Flambeaus and Torches by order; but so many more came in Voluntiers as made up some thousands. Never were the *Balconies*, Windows and Houses more numerously filled, nor the Streets closer through'd with multitudes of People, all expressing their abhorrence of *Popery* with continual Shouts and Acclamations; so that by a modest Computation it is judged there could not be fewer than Two Hundred Thousand Spectators; Thus with a slow and solemn State they proceeded to *Temple-Bar*, where with the innumerable swarms, the Houses seemed converted into heaps of Men, Women and Children, for whose diversion there were provided great variety of excellent Fire-works. *Temple-Bar* being since its Rebuilding, adorned with four stately Statues, those of Queen *Elizabeth* and King *James* fronting the City, and of *K. Charles* the First of Blessed Memory, and our present Gracious Sovereign, on the other side towards *Westminster*. The Statue of *Q. Elizabeth* in respect to the Day, was Adorned with a Crown of Gilded Laurel, in Her hand a Golden Shield, with this Motto Inscribed, *THE PROTESTANT RELIGION, MAGNA CHARTA*, and Flambeaus placed before it: The Pope being brought near thereunto, the Song following was sung in Parts between one who Represented the *English Cardinal Howard*, and another, the People of *England*.

Cardinal Howard.

From York to London Town we come  
To talk of Popish Ire;  
To reconcile you all to Rome,  
And prevent Smithfield Fire.

The People Answer.

Cease, Cease, thou Norfolk Cardinal,  
See yonder stands Queen Bess,  
Who sav'd your Souls from Popish Thrall  
O Queen Bess, Queen Bess, Qn. Bess.  
Your Popish Plot, and Smithfield Threat  
We do not fear at all,  
For lo! before Queen Besses Feet  
You fall, you fall, you fall.  
Now God preserve Great Charles our King,  
And eke all honest Men;  
And Traytors all to Justice bring,  
Amen, Amen, Amen.

“ Thus having Entertained the thronging Spectators for some time with Ingenious Fire-works, a vast Bonfire being prepared just over against the *Inner-Temple-Gate*, his *Holiness*, after some Complement and Rebutancy, was decently tumbled from all his Grandeur into the Impartial Flames; the Crafty Devil, his Chief Minister, leaving his *Infallibilityship* in the Lurch in his Extremity. This Justice was attended with a prodigious Shout, that might be heard far beyond *Somerset-House*; and the

---

at the foot of Chancery Lane; a man on the platform behind the effigy of the Pope topples it over into the flames; the Devil appears in the air, as if flying away from his “Holiness.” The house at the south-east corner of Chancery Lane has a wooden balcony at the front of its first and second stories.

same Evening there were large Bonfires generally in the Streets, with universal Acclamations, *Long live King CHARLES, Let POPYRY perish, and PAPISTS with their PLOTS and COUNTER-PLOTS as hitherto, be Confounded: To which every honest Englishman will readily say, Amen.*"

Another edition, evidently from the same plate, which was published the following year, has this imprint—"London, Printed for Jonathan Wilkins, at the Star in Cheapside next Mercers Chappel. 1680."

At the foot of this copy of the latter in the Print Room, the following notes in MS. appear—

"This I Saw in Cheapside. Sam. Sheafe."

"There was on allso y<sup>t</sup> I Saw y<sup>e</sup> 17 Novem. 1680."

"There was y<sup>e</sup> like, 1680, 1681."

"To See y<sup>e</sup> Impudence of y<sup>e</sup> PapiSTS & y<sup>e</sup> Enuie of Tory Churchmen y<sup>t</sup> Joynd with them that they Should on y<sup>e</sup> 5 of Nouem: 1681, At Westminster burne in Effigie M Also an Eminent Diuine, as Jack Presbiter. See Tomsons Loyal Protestant Intelligencer, Number 74, 77."

See "Londons Drollery," &c. Nov. 17, 1680, No. 1086, 1680, "The Solemn Mock Procession," Nov. 17, 1680, No. 1085, 1680, for another of these accounts, also Hogarth's "Burning the Rumps at Temple Bar," in the series of "Illustrations to Hudibras," in this Catalogue, c. 1645.

There are several verbal differences in the "Explanations" below the respective copies of this print. The name of "Sir Edmundbury Godfrey" is spelt thus, but on his tomb in Westminster Abbey it is written "Sir Edmund Berry Godfrey."

19 $\frac{1}{8}$  × 10 in.

### 1073.

A PORTRAIT OF TITUS OATES.—"Titus Oates. Angramma Testis Ovat." "This is the true Originall taken from the Life done for Hen: Brome and Ric: Chiswell; All others are Counterfeit."

R. White *ad vivum delin et Sculp.*

[1679]

BENEATH this portrait, which is in three-quarter, to the right, the eyes looking to the front, is "A Poem upon Mr. Tytus Oates, the first Discoverer of the late Popish Plot."

The portrait is in an oval frame, above which is a knotted ribbon, and placed on an architectural base. Below are verses, beginning thus:

"Behold the Chief and Happy Instrument,  
Whom Providence for *Britain's* Safety sent.  
*Westminster* taught him, *Cambridge* bred him, then  
Left him instead of Books, to study Men.  
And those he studied with so true an Art,  
As deeply div'd into the very Heart  
Of Foul Conspiracy. He smil'd the while  
To see the busie Jesuit vainly toil,  
Contrive, design, and pamper his lewd Hate  
Of Prince condemn'd for Excommunicate,  
In hopes of his Cajol'd Assassinate." }

After "Finis," is, "London, Printed for Hen. Brome and Ric. Chiswell, in St. Pauls Church-yard, 1679."

For Titus Oates, see "Testis Ovat," May 18, 1685, No. 1135, 1685, and the references given with "Bob Fergusson," 1685, No. 1142, 1685. Henry Brome was Sir R. l'Estrange's publisher.

6 × 9 in.

## 1074.

## THE JESUITS CHARACTER. Written by a Member of the Popish Club.

London, Printed in the Year 1679.

[1679]

A BROADSIDE having two woodcuts above the title. No. 1, on our left, represents a Jesuit kneeling by the feet of St. Paul, who holds a sword in his left hand, and places his right hand on the shoulder of the votary, who says, "*Dele mala quæ feci.*" An angel kneels behind the Jesuit, and holds a label, on which is "*O Rex Sempiternæ.*" The cut on the left represents a woman, kneeling, as before, at the feet of St. Peter, who holds his keys; her scroll is inscribed, "*Chre-pp e coresto pius.*" (?) Another angel, with wings displayed, kneels as before, and holds a label, on which is "*Salve Domine Angelorum.*" The letters of the inscriptions have been mutilated, in order to accommodate their form to the curves of the labels.

The ballad is directed to be sung "To the Black-Smiths Tune, Which no body can deny."

"The *Jesuits* they are a sort of Men  
That the Name of *Jesus* usurp with their Pen,  
In a thousand honest are hardly ten;  
*Which no body can deny.*

The Churches of God they make Dens of Thieves,  
They cajol the Men, and lye with their Wives,  
When th' are to be hang'd, none wish 'em Reprieves  
*Which nobody can deny.*"

Eighteen verses follow, concluding, in addition, with this one:—

"Now may they all go to the *Devil* headlong,  
For then they can do us no farther wrong,  
Which is the conclusion of my Song,  
*Which nobody can deny.*"

6 × 2½ in.

Brit. Mus. Library, C. 20. f. "Luttrell Collection,"  
vol. iii. p. 117.

## 1075.

## A SATIRE ON POPERY AND JESUITISM.

*J. vanden Avele, jnr et fec.*

[1679]

A PRINT in twelve divisions, ten of which are disposed about the remaining two. The former represent, as described by inscriptions, so many events in the contest between Roman Catholicism and Protestantism, beginning with the betraying and burning of John Huss, in 1414, and including the Massacre of St. Bartholomew, 1572, cruelties in Ireland and the Netherlands, incidents in the "Popish Plot" of 1678, the meeting of the English Parliament in 1679, &c.

The remaining two compartments represent, (1), the Pope with his foot on the head of the king, who is prostrate on the ground, and knocking off his crown. The world is under the skirt of the Pope's robe; a skull and a rosary are suspended at his waist, a cross and "*Indulgenti*" are on his breast; he holds the keys and a sword. Representations of a prison and the burning of men at a stake appear behind. Below the design are these lines:—

“ *I the heavenly Porter on Earth Supreamest Power  
Regard no Heriticks, Words, Oaths, nor heavenly Lawes  
Butt Pryson, Sword & fyer, with Bulls Lightening shower  
Luthroane kings and Pull downe Devouring with my Paws  
Letts murder then & Burne yea Utterly Root Out  
To fill my empty Chest; which for Masse money Cries out.*”

This inscription is repeated in Dutch, also the following, which is below the other compartment, on our right:—

“ *Vernis of Hipocricy feed my Sacrifize with Blood  
Of Blinde and Sealous men and Princely Courts devide  
No fact for mee to great, no Treason I with Stood  
Obedience trueth, all Law my Conciencie doth Deride  
The sheep skinn Covers Wolfe no nation what Soever  
Butt feares my Hellish Plotts devisd by Lucifer.*”

This latter design shows the devil blowing from a bellows in the ear of an ecclesiastic with lion's feet, who is standing, holding a book, mask, rosary, scourge, bell and torch; he tramples on a stone, and beneath it crushes a naked female figure. On the stone lie a sack of corn and a paper with seals attached to it, and inscribed, “*Commiss. for the hill the blake bok*” (*sic*). Behind the figure rises a banner, on which is represented a crucifixion, with four modes of torturing; each of the latter is surrounded by a garland; on the banner is written, “*H. Reliquien Mirakel—*” “*Iesuitis Patientibus.*” In the background are represented the following incidents: a Jesuit receiving a woman's confession; another Jesuit, holding a rod, is about to scourge a man who kneels uncovered before him; a woman prepares herself for castigation; behind these is a death-bed scene, and a coach passing near a building of Jesuit architecture, over the entrance of which is written “*Loiola et Xaverios.*” In the coach sit a lady and gentleman, to whom an ecclesiastic urgently addresses himself.

$20\frac{1}{2} \times 16\frac{3}{8}$  in.

1076.

BABEL AND BETHEL: OR THE POPE IN HIS COLOURS, with the Church of England's Supplication to his Majesty, our gracious Sovereign, the true Defender of the Faith; To protect her from all the Machinations of Rome, and its bloody Emissaries.

London: Printed for Langley Curtis, in Goat-Court on Ludgate Hill. 1679.

[1679]

A BROADSIDE with two subjects engraved: (1.), The Pope seated on his throne, two keys and two swords in his hand, and flames issuing from his lips; two kings kneeling at his feet. At a distance is London, burning; the poisoning of Charles II.;<sup>1</sup> the body of Sir E. Godfrey lying in a field, with a dagger in its breast; and the martyrdom of the English bishops. Below is written:

<sup>1</sup> Alluding to the alleged treason of Sir George Wakeman, the queen's physician.

"Rome's *Scarlet* whore doth here in *Tryumph Ride*,  
*And Spurns off* Sovereign Crowns in *Height of Pride*  
*Poor Christians and brave Citties too shee Burns*  
*And Stabbs and Poisons daily serve her Turns."*

(2.) Charles II., who is seated on his throne, extends his sceptre to the Church, symbolized as a woman kneeling before him, with a church upon her head. In the distance are represented the executions of traitors, by hanging, drawing and quartering. Below is written:

"Behold our Church (*like Esther here doth tender*  
*Her Supplication to the Faiths Defender*:  
*In vain Rome Plots, whilst Charles ye Scepter Sways*  
*May Sled and Gibbet end all Traitors Days."*

These two figures are freely copied from a large print which is described in this Catalogue as "The Engraved Frontispiece to the second tome of Prynne's "Records," 1665, No. 1029, 1665). Beneath are three columns of verse, in letterpress; the descriptive portion is as follows:

"Mean time *this Figure* courts your welcome *Eye*,  
 Where first you may that *Man of Sin* descry,  
*Romes* mighty *Mufli*, who in *Pomp* doth sit,  
 And owns no rule (but's *Lust*) of *Just*, or *fit*.  
*Two Swords* are brandisht in his bloody hand,  
 Boasting both *Souls* and *Bodies* to Command;  
 The double *Engines* of his fatal *Ills*;  
 First he *Excommunicates*, and then he *Kills*.  
*Two Keys*, the one *locks Truth* up from mens eyes,  
 Th' other *sets ope the Shop* of *Heresies*,  
 Errors and *Superstitions*, which are hurl'd  
 By's busie *Imps* ore all the *hoodwink'd* world.  
 From his *vile Mouth* proceeds a *reaking steam*  
 Of *Pride*, which doth both *Kings* and *God Blaspheme*;  
 Usurps the *Powers Divine*; makes void *God's Laws*;  
 Pardons *All Sin* for *Gold*; and over-aws  
 Poor mortals with his *full-mouth'd Curses*, till  
 They truckle to his haughty *boundless Will*.  
 Treads on the *Necks* of *Emperours*,<sup>1</sup> and owns  
 A *Power* at pleasure to *Kick off* their *Crowns*.  
 This is that *Holy—monstrous—three Crown'd Head*,  
 Whereby *Rome's* cruel *Synagogue* is led.  
*How long! how long! Lord! Holy, Just and True!*  
 Shall thy *Revening Arm* cease to pursue  
 This *earthly Lucifer*? Why *sleeps* thy *Thunder*  
 To crush such *Pride*, and break these bands asunder?  
 Hasten thy *thickest Plagues* t'avenge their Cause  
 Whom he has *Martyr'd* for thy *Sacred Laws*.  
 Make all true *Christian Kings* to *hate that Whore*<sup>2</sup>  
 And *Burn the Strumpet* they did once *Adore*.

But next, Behold! a *nobler Scene* is shown,  
 Our *Gracious Sovereign* on his well-fixt *Throne*.

<sup>1</sup> "Pope Alexander set his foot on the neck of the Emperor Frederick the first, saying, "Thou shalt tread on the Asp, and walk on the Basilisk; And afterwards Crowning his Son, placed the Crown within his feet, and so put it on his head; and then spurn'd it off again, to show he had Power to Depose him."

<sup>2</sup> "Revel. 17. 16."



To whom, *Our Church*, beset on every side  
 With Popish *Hamans* fierce and cruel *Pride*,  
 Like good Queen *Esther* bows her Reverend *Knee*,  
 And thus implores his known *Benignity* ;  
 Great Prince! *preserv'd by Miracle!* I sue  
 First to my *Head in Heaven*, and next to *You*.  
 For me Your *Glorious Father* lost his *Crown*,  
 And long Your *Self* were Banish'd from Your *own*.  
 In those *black Days* how oft did You maintain  
 My *Holy Truths*, whilst *Jesuits* bark'd in *vain!*  
 That *Constancy* Heav'n now rewards with *Power*,  
 To yoke those *Savage Boars*, that would devour  
 My tender *Plants*, and with fresh *Plots* pursue  
 To strike me *dead*, by *Murdering of You*.  
 Let not *Zerviah's brood* too strong become,  
 But scatter all th' *Intrigues of bloody ROME*.  
 This said—

See! how the King (ever the Churches *Friend*)  
 Doth straight his gracious *Scepter* forth extend ;  
 Professing 't shall to all the *World* be known,  
 Her *Safety's* pretious to Him, as His *Own*.  
 This *Justice* must secure : To *spare* sometimes  
 Is *Cruelty*, and doth *encourage Crimes*.  
 To *Execution* let the *Guilty* go,  
 And the next *Age* a needful *Warning* show.  
 Of *Catholick Religion* prate no further ;  
 Your *Crimes* are *Treasons*, *Blood* and horrid *Murther*.  
 O *Rome!* lives yet that *Wolf* which was thy *Nurse*,  
 When growing *Great*, thou grew'st the whole *Worlds Curse?*  
 May none yet *leap thy Walls*, or *leave thy See*  
 Unslain, though he a *King and Brother* be ?  
 Retainst thou yet that *Savage* kinde, to *Prey*  
 On the distressed *Flock* which shuns thy way ?  
 Do all that *suck thy breasts*, for *Milk* suck *Blood?*  
 Dare none that spring from thee *Die well?* do *good?*  
 Must *Gibbets* only *Rock* them to their *Rest?*  
 Do they desire that *death*, become they 't best ?  
 Must *Traiterous Villains* only be thy *Saints?*  
 Wear none *white Robes* but such as *Scarlet* paints ?  
 Why else do all *Ill* men so fast drink up  
 The deadly *Lees* of thy *Inchanted Cup?*  
 Or why do *Fools* so *Credit* what *Rome* saith,  
 But 'cause they soon can learn *Implicite Faith?*  
 If the *Pope's* *Girdle* keep Heav'ns *Keys*, *sans* doubt  
 Hee'l never *Bar* his own *dear Martyrs* out.  
 Nor need they fear where *Jesuits* have to do,  
*Garnet* shall be a *Saint*, and *Coleman* too.  
 Their *Writings* and *Examples* *Murther* teach ;  
 They 'l not *Condemn* the *Doctrine* which they *Preach*  
 This makes our *Desperate Ruffians*, *Romans* dye,  
 And our *Cracht Madams* seek a *Nunnery*.

From *Popish Faith*, and *popish Tyrannie*,  
 Lord, ever keep our *British Nations* free.  
 Blast all the *Counsels* of *Achitophel*,  
 Unvail th' *Intrigues* of every *Treacherous Cell*.

Preserve the *King*, and his *Great Council* too ;  
 Guide with thy *Grace* and *Blessing*, all they do.  
 That we secure, each under his own *Vine*,  
 May all in joyful *Acclamations* joyn :  
 And never in our *Hallelujahs* cease  
 To magnifie the *Author of our Peace*."

Amen.

Each subject,  $5\frac{1}{2} \times 6\frac{3}{8}$  in.

1077.

## THE CATHOLICK GAMESTERS OR A DUBBLE MATCH OF BOWLING.

*Printed at the half-way house that stood betwixt Bothwell-Bridge and Holy-Rood.*  
*February 14 1680. In MS. "16 March." [Feb. 14, 1680]*

THIS engraving, which is comprised in a broadside, has several parts, one of which shows Charles II. on his throne surrounded by Protestant peers, whose names are mentioned in the margin; below are loyal Protestants of the House of Commons; in the doorway lies Sir E. Godfrey, "*'Ith fatall gap see Godfrey Dyes; He was the Nation's Sacrifice.*" A person with a lantern approaches him, accompanied by "3 Popish Misses," of whom he asks, "*Doe you see him Madam;*" they reply, "*He's dead a Blessed Beginning:*" "*Danbysis the Legorn Purser*" stands saying, "*here's your Ground Sir,*" points him out as a fit mark to a party of bowlers, "*Dou Bellois,*" "*Dou Staffois,*" "*Don Asois,*" "*Don Arundis,*" "*Don Petrois,*" "*Don Powwowis.*" One in the act of bowling says, "*Thats the Bowle that does it.*" Another addresses the devil and the Pope, who are approaching, "*Damn yee both wheather will yee thrust us.*" The devil remarks, "*Heres youre Bowlers yee herriticks.*" The Pope adds, "*they are holy Gamesters if they Carry in ye Corner,*" *i. e.* hit the king. Opposite the bowlers is a set of ninepins, at which they had professed to bowl; but, following the instructions of "*Danbysis,*" they aim at Godfrey, *i. e.* "*The Vpper Games, for Lives A piece yee Trayters.*" Various allusions appear in different parts of the picture, *viz.*: "*The king's evidence,*"—a group of men, which comprises portraits of "*Dr Oates,*" "*Dr Tonge,*" "*Capt. Bedlow,*" "*Mr. Kirby,*" "*Mr. Everard,*" "*Mr. Dugdale,*" "*Mr. Prance,*" "*Mr. Balldron,*" "*Mr. Mowbray,*" "*Mr. Dangerfield,*" "*Mr. Genison,*" and "*Mr. Smith;*" "*London Burnt by Popish Priests and Iesuits sep. 2, 1666;*"—" *Prov. Simons,*" "*Prov. Strange,*" "*Prov. Whitebread,*" "*Keimish,*" "*Blundel,*" "*Harcourt,*" are throwing grenades into London in flames. "*Green, Bury, Hill, Gerrard, Kelly, with others, Godfrey's murderers, October 12, 1678,*" are looking at his body. In the corner, executions on a scaffold and gallows. At the foot of the print is:

"Youre dareing Gamesters, all at Stake to Venture  
 But look o'th Scaffold (Traitors) where yee Center  
 the nine pins yielde uss Trotting  
 and sernes to hide our Plotting  
 Bowle on you sonns of Rome but Know  
 Wele hold yee Rubbers ere you goe."

Beneath is, "*An Account of a sharp Conference held on the Eve of St. Jago, between his HOLINESS and the Mahometan DONS in St. Katherines Bastile; wherein their Nine-pins are wholly condemned, and their Worships severely checkt, for playing at that small Game now in the heat of his Harvest,*" in four columns of dialogue in verse.

$14\frac{1}{2} \times 11$  in.

1078.

“TITUS OTES, D.D. WISDOM INSTRUCTING HIM TO DISCOVER  
THIS HELLISH POPISH PLOT.”

*See it in a sheet called Dr. Otes's Vindication &c. Printed by T. Dawks. Tho. Dudley fecit, quondam dicipulus W. Hollar.*

In MS. “Printed 1680, April 8:” “3d.”

[1680]

A PORTRAIT of Titus Oates, with a winged figure (Wisdom) standing at the side of the oval border which incloses the likeness. It appears to have been published separately, but it is here alluded to in the middle of the sheet; the title is as follows—

“A Prophecy of England's future Happiness, after the time that the Contrivers of the Popish PLOT are cut off. The Second Impression of Dr. Otes his Vindication: shewing His Evidence is not yet to be baffled by the Papists; And, the *Power* that instructed him to discover this damnable, Popish PLOT, Where observe, None that had a hand in it, or but consented to it, without Repentance, shall ever thrive.” At the side is a dialogue between Oates and the angel; and “The Prophecy of England's future Happiness. *Notwithstanding the Rage and Malice of Papists.*”

At the foot of the letterpress is the following—“London, Printed by *Th. Dawks*, in *Black Fryers*: where you may have Mr. *Bedloe's* and Mr. *Dugdals* Pictures, severally, thus with Verses, declaring each of their Reasons why they discovered this Damnable, Hellish Popish PLOT; also you may have Sir *Edmund B. Godfrey* [*sic*, see the note to ‘The Solemn Mock Procession,’ Nov. 17, 1679, No. 1072, 1679] Murder, most of the Papists Cruelties in it, made visible, in a large Copper Plate with a Discourse thereon, to which is added Sir *Edmunds* Character. Also a Chronology of the Rise and Growth of *Popery*, when and who brought in their Superstitious Devises; which may be had in 2 broad sheets joyn'd with 52 Figures, in Copper Plates, or in a Pack of Cards (see “The Plot first hatcht at Rome,” 1678, No. 1066, 1678) representing the Rise, Demonstration and Discovery of the PLOT, with a Book to explain each Figure, &c. Also, there you may have *Salmon's Dispensatory*; and his *Hora. Mathematica*, or *Soul of Astrology*, &c. Any person may have quantities of each, tho' tis reported, by ill-condition'd persons, to many ingenious persons, Lovers of Art, both in City and Country, that none, tho' all of them may there be had.”

The prints thus referred to will be found described as “The Solemn Mock Procession,” Nov. 17, 1679, No. 1072. This portrait of Oates appears to have been badly copied from “A Portrait of Titus Oates,” 1679, No. 1073, 1679. See also the burlesques of the Popish Plot, “A True Narrative of the Horrid Hellish Popish-Plot. To the Tune of Packington's Pound,” “The First Part,” and “The Second Part,” Nos. 1092 and 1093, 1680.

$5\frac{7}{8} \times 9$  in.

1079.

THE DEVILLS TRYUMPH OVER ROMES IDOLL.

In MS. “Printed, 1680, 15. April.”

[April 15, 1680]

AN engraving, with verses below, representing the Devil, holding a sceptre, which is surmounted by a human skull, preceded by an imp blowing a trumpet, on the banner of which is “*Belzabub*.” The devil leads the Pope, with a chain round his

neck, into the jaws of hell; a cardinal, bishop, monk, nun, &c. follow him; a snake accompanies him. Labels are attached to their mouths. The imps say :

1. " *Make way, heere Comes, that Mighty man of sin,  
Who poysons kingdoms, where he once gets in,  
Whose spawn Like Locusts, overspread ye world  
And many Nations in Confusion hurld* "
  2. " *Our great prince Lusufor in Tryumphe Leads  
Him that on necks of princes, often treads* "
- The Devil says :
- 3, devil. " *Long have I waited for this happy day  
And Lyon : lyke I now will sease my prey* "
4. The Pope says, " *I alwayes ytook you for my reall freind  
And will you prone a traytor, in the end  
Since all my horid plotts, still frustrate are  
And you asisted, now I may dispayre* "
  5. A monk says, " *Since all our hopes to hell with you are gon  
Kind Devill, Leave us not all here alone* "
  6. A nun says, " *Pray for your Selues, my virgin Knot shall be  
No prey for Devills Since I am sett free* "
  7. A serpent says, " *Thy fatt fed Soule shall ever be  
A most delitious bitt to me* "
  8. From the jaws of hell, " *Wellcome great Sr, A roome all hung with flames  
For yous prepar'd, not fitt for coñon Clames.  
And you shall therefore euer fixed be,  
As A reward for your high blasphem.* "

Below the design are these verses :

" This hawty Prelat, who disdayneth Kings,  
Nay Emperors with him, are petty things,  
So proud and Insolent, his Soule is growne,  
He styles himselfe a God, and Sayes his throwne,  
Is boue all Earthly powers, for he Commands;  
The vper regions, and doth loose the bands,  
Of Sinfull Sowles, that Long haue bin Secur'd  
In Purgatory, and much payne endur'd.  
Now you that can the largest Summe lay downe,  
Shall Soone be fre'd and haue a glorions Crowne,  
Or if you would your pleasures here Inioy,  
In all voluptionesnes, without any ;  
Hele grant you pardon, neare a thowsand yeares,  
His Soule doth Earn when a great Sume apeares,  
But here you See what you are Lyke to haue,  
That trust in him, him selfe he cannot Save.

Now Devill Looke you too't for be you shure:  
If popish plotts can doo't you'r not Secure."

9 $\frac{3}{4}$  × 7 $\frac{1}{8}$  in.

1080.

## "THE COMMITTEE; OR POPERY IN MASQUERADE."

Printed by Mary Clark, for Henry Brome, at the Gun in St. Paul's Church-yard. 1680. In MS. "15: April." ["April 15," 1680]

THE interior of a room, with nine persons seated at a table, "D": "Mugleton," raving; "Ranter," ranting; "Quaker," telling arguments on his fingers; "Anabaptist," with a dagger; "Presbyt.," as chairman, holding "Thanks to the Petitioners"; "Indepen.," arguing with the next, "Fifth Mon.,"; "Nailor," preaching, and "Adamite," naked. Over their heads a scroll, "Behold wee are a covenanting people." On the table lie papers, inscribed "Church and Crown Lands," "Sequestrations," "Remonstrances," "Petitions," "Court of Justice," and "Humiliation." At a small table in front is seated "F", a secretary, with a paper, inscribed "P's Narrat: Nar. of Fires, Corrante, Tom & Dick"; on the table are an ape, a pipe, broken pot, &c. At one side of the table, "E," the "Elders Mayd," with the "Protestutor," a book, tied to her girdle, and crying, "No Service book," and the dog, "Swash," crying, "No Bishops." At the other side, "The Colchester Wedding," "E," the man, crying, "No Popish Lords;" the mare crying, "No evill Councilll's." On the ground are books: "Magna charta," "Biblia Sacra," "Councils," "Laud against Fisher," and "Hooker." On one side of the picture is a mob of men, "G," carrying a crown, mitre, and banners, inscribed, "A Thorough Reformation," "Liberty," "Property," and "Religion"; before their feet are the sceptre, orb, and bust of Charles I. They lead in chains "Gournay," "Strafford," and "Laud." On the other side, a female holds the head of a parson, "H," with a label on his breast, that is inscribed "Sequestered livings," and vomiting "Cannons," "Com. Prayer," "Surplice," "Apocrypha," "✠ in Bapt." At his side is a night-stool, "I," swarming with imps. Above them, a bookcase, containing "Excise," "Army Accounts," "Directory," "Ordinances," "Iournall," also two bottles of "a Cordial for y<sup>e</sup> Dr.," "Widows tears," and "Blood of Orphans." Through a window at one side are seen "The close Caball," "A," whence issue a streaming ray upon the Committee, and a scroll, inscribed "Root and Branch," terminating in a hand joined to another hand at the end of another scroll, which is inscribed "Wee'l be true to you," and issues from the mouth of "Little Isaack," "B," who is standing at an opposite window, where also is the "Pope," "C," exclaiming, "Courage mes enfans." Under this window is a placard, "A Sollemn League and Covenant. Come and let us joyn ourselves unto the Lord in a perpetuall Covenant, yt shall not be forgotten." Jer. 50, 5.

Beneath is—

## "The Explanation.

Behold Here, in This Piece, the Plague, the Fate  
Of a Seditious Schism in Church and State;  
Its Rise, and Progress; with the dire Event  
Of a Blind Zeal, and a Pack'd Parliament.  
It was *This Medly* that Confounded All;  
This damn'd *Concert of Folly and Cabal*,  
That Ruin'd us: For ye must know, that *Fools*  
Are but *State-Engines; Politicians Tools*  
Ground to an Edg, to Hack, and Hew it out;  
Till by *dull Sots Knaves Ends* are brought about.  
Think on't, my Masters; and if e're ye see  
This Game playd o're again, then Think of Me.

You'l say This Print's a *Satyr*, Against Whom ?  
 Those that Crown'd *Holy Charles* with *Martyrdom*.  
 By the same rule the *Scripture* you'l Traduce,  
 For saying *Christ* was Crucifi'd by th' *Jews* :  
 Nay, and their *Treasons* too agreed in *This* :  
 By *Pharisees Betray'd*; and with a *Kiss* :  
*Conscience*, the *Cry* ; *Emanuel* was the *Word* ;  
 The *Cause*, the *Gospel* ; but the *Plea*, the *Sword*.

(A) Now lay your Ear close to That Nest of *Heads*.  
 Look, dont ye see a *Streaming Ray*, that sheds  
 A Light from the *Cabal* down to the *Table* ;  
 T' inspire, and Push on an *Enthusiast Rabble* ?  
 In *That Box* sits a *Junto* in Debate,  
 Upon their *Sovereigns* and *Three Kingdoms Fate* :  
 They're Hot, and Loud enough. Attend 'um pray'e,  
 From point to point ; and tell us what they say.

*Is it Resolv'd then that the King must Down ?*  
 Not for a World ; we'l only take his *Crown* :  
 He shall have *Caps*, and *Knees* still ; and the *Fame*  
 Of a *fair Title*, and *Imperial Name* ;  
 But for the *Sword* ; the Power of *War*, and *Peace* ;  
*Life* and *Death* ; and such *Fooleries* as *These* ;  
 We'll beg *These Boons* our *selves* : and *Then*, in *Course*,  
 What cannot be Obtain'd by *Prayer*, we'l *Force*.  
 It Rests, now, only ; by what *Arts* and *Friends*,  
*Methods*, and *Instruments*, to gain *These Ends*.

*First*, make the *People Sure* ; and *That* must be  
 By *Pleas* for *Conscience*, *Common Liberty* :  
 By which *Means*, we secure a *Popu'lar Voyce*  
 For *Knights*, and *Burgesses*, in the *Next Choyce*.  
 If we can get an *Act*, *Then*, to *Sit on*  
 Till we *Dissolve our Selves*, the works *Half-done*.  
 In the mean while, the *Pulpits*, and the *Presses*  
 Must ring of *Popery*, *Grievances*, *Addresses*,  
*Plots* of all *Sorts*, *Invasions*, *Massacres*,  
*Troops under Ground*, *Plague-Plaisters*, *Cavaliers* ;  
 Till, Mad with *Spite*, and *Jealousie*, the *Nation*  
 Cry out, as *One Man*, for a *Reformation*.

Having thus gain'd the *Rabble* ; it must be our  
*Next Part*, the *Common-Council* to *Secure* :  
 And *Then*, let *King*, *Law*, *Church*, and *Court-Cabal*,  
*Unite*, and do their *Worst* ; we'l Stand 'um *All*,  
 Our *Design's* *This* ; to *Change the Government* ;  
 Set up our *Selves* ; and do't by a *Parliament*,  
 And *This* t'effect needs only *Resolution* ;  
 We'l leave the *Tumults* to do *Execution*,  
 The *Popish Lords* must *Out* ; *Bishops* must *Down* ;  
*Strafford* must *Dye* ; and *Then*, have at the *Crown*.  
 We will not leave the *King*, *One Minister* ;  
 The *House*, *One Member* ; but what *We Prefer* :  
 No nor the *Church*, *one Levite* ; *Down* they go :  
*We*, and the '*Prentices* will have it so.

(B) This was scarce sooner *Said*, then the thing *Done* :  
 For up starts *Little Isaac*,<sup>1</sup> in the Room  
 Of *Loyal Gourney*,<sup>2</sup> with a *Sword* in's hand ;  
 The *Ensign* of his New-usurpt *Command* :  
 Out of his Mouth, a *Label*, to be *True*  
 To the Design of the *Caballing Crew*.

(C) His *Holiness* at's Elbow ; *Hearl'ning* on,  
*A Motly Schism* ; *Half-Pope*, *Half Puritan* ;  
 Who, while they talk of *Union*, *Bawl* at *Rome* ;  
*Revolt*, and set up *Popery* at *Home*.

(D) Now, bring your Eye down to the *Board* ; and see  
 Th' *Agreement* of that Blest *Fraternity* :  
*Cov'nanters All* ; and by *That Holy Band*  
*Sworn En'mies* to th' *Establisht Law* o th' *Land*.  
*These* are the Men that *Plague* all *Parliaments*,  
 For the *Impossible Expedients*  
 Of making *Protestant Dissenters*, *One*,  
 By Acts of *Grace*, or *Comprehension* :  
 When by their very *Principles*, *each other*  
 Thinks himself Bound to *Persecute* his *Brother*.  
 They never *Did*, they never *Can* Unite  
 In any *one Poynt* ; but t'o'rethrow the *Right* ;  
 Nor is't at all th' *Intent* of *Their Debate*  
 To fix *Religion*, but t'embroyl the *State* ;  
 Ill *Accidents* and *Humours* to *improve*,  
 Under the fair *Pretexts* of *Peace*, and *Love* ;  
 To serve the Turn of an *Usurping Power*.  
 But read their *Minutes*, and *They'l* tell ye *More*.

(E) Take a view, next, of the *Petitioners*.  
 But why, (you'l say) like *Beasts* to th' *Ark*, in *Pairs* ?  
 Not to expose the *Quaker*, and the *Maid*,<sup>3</sup>  
 (By Lust to those *Brutalities* betray'd)  
 As if *those two Sects* more addicted stood  
 To *Mares*, and *Whelps*, then *other Flesh and Blood* :  
 No, But they're coupled Here, only to tell  
 The *Harmony* of their *Reforming Zeal*.

(F) Now wash your Eyes, and see their *Secretarius*  
 Of *Uncouth Visage* ; *Manners* most *Nefarious*,  
 Plac'd betwixt *Pot* and *Pipe*, with *Pen* and *Paper* ;  
 To shew that he can *Scribble*, *Tope*, and *Vapour* ;  
 Beside him, (craving *Blessing*) a *Sweet Babby* ;<sup>4</sup>  
 (Save it!) the very *Image* of the *Daddy* !  
 He deals in *Sonnets*, *Articles*, takes *Notes*,  
 Frames *Histories*, *Impeachments*, enters *Votes*,

<sup>1</sup> Sir Isaac Pennington, Lord Mayor of London, 1643, one of Charles I.'s judges, a distinguished servant of the Parliament.

<sup>2</sup> Sir Richard Gourney, or Gurney, Lord Mayor of London, 1642.

<sup>3</sup> See "Bob Fergusson," No. 1142, 1685 ; also 669, f. 11/70, and 669, f. 21/35, by Cleveland : see his "Works," 1699, and E. 1761/3 ; also "The Rump," 1660, E. 1833/4.

<sup>4</sup> At this part is written, in an old hand, "Touch on Mr. Henry Care."

Draws *Narratives*, (for **FOUR POUND**) very well;  
 But then 'tis **FORTY MORE**, to Pass the *Seal*.  
 Beside his Faculty, at a *Dry Bob*,  
 That brings him many a comfortable Job.

(G) Mark, Now, Those *Club-men*; That *Tumultuous Rout*  
*Crown, Bible, Magna Charta*, under Foot!  
 Those *Banners, Trophies*; and the *Execrable*  
*Rage*, and *Transports* of an *Incensed Rabble*!  
 Here, the *Three States* in *Chains*; and *There*, the Head  
 Of a *Good King*, by *Rebels murdered*.  
 And all this while, the *Creatures* of *Those Knaves*,  
 That blew the *Coal*, themselves, the *greatest Slaves*.  
 What *Devil* could make *Men Mad*, to *This Degree*?  
 Only *mistaken Zeal*, and *Jealousie*.  
*Liberty, Conscience, Popery*, the *Pretence*;  
*Rapine, Blood, Sacrilege*, the *Consequence*.

(II) Let's Cross the way, Now, to the *Doctors Side*.  
 'Tis a good, *pretty Girl*, that holds his *Head*!  
*What's his Disease, Sweet-Heart?* Nay, that's a *Question*;  
 His *Stomach's Foul*, perhaps, 'tis *Ill Digestion*;  
 But 'tis a *mercy*, 't comes so *finely away*:  
 Heres *Canons, Surplices, Apocrypha*!  
 Look what a *Lump* there lies of *Common-Prayer*.  
 Ay, but the *Cross* in *Baptism*, that lies *There*:  
 O, how he *Reacht*; and still, as I *provok'd* him,  
 He'd *Heave* for *Life*; 'twas *Ten* to *One* 't had *Choakt* him!  
*Nay verily; This Stuff, in Holder forth,*  
*May be as much as a mans Life is worth.*

*How do ye Sir?* Why somewhat more at *Ease*,  
 Since I've *Discharg'd* these *Legal Crudities*.  
*But if your Stomach be so extremely Nice*;  
*What Course d'ye take?* O I have *Good Advice*  
 All the *Dissenting Protestant-Divines*;  
 There's not a man in the whole *Club*, but *Joyns*.  
*This Pecc'rul*, you must know, keeps me *alive*;  
*Sequester'd Livings* are *Preservative*!  
 But for the *Sovereign Remedy* of all,  
 The *Only, never-failing Cordial*;  
 There 'tis upon *That Shelf*: *That Composition*  
 Th' *Assembly Took*, it *self*, in *my Condition*,  
 The *Tears* of *Widows, Orphans Hearts*, and *Blood*  
 They made their *daily Drink*, their *daily Food*;  
 Behold our *Christian Cannibal's Oblation*,  
 To auspicate their *Moloch Reformation*.

(I) *Well! But what means This Excremental Swarm*  
 Of *Human Insects?* *How they Fret and Storm*;  
*Grin at the Vomit; and yet for all this Pother*;  
*At the same Time*, by *teizing one another*.  
 Alas! 'Tis too, too true, you've *Hit my Grief*:  
 And there's no *Help*, no *Help for't*; no *Relief*.  
 While *They joyn'd Hands* with *Us*, against the *Crown*,  
 And *Church*; *How sweetly the Lords work went on!*



But when we came to plant our *Directory*,  
 'Bless me, what Freaks they play'd! *you know the Story*.  
 Oh! of *themselves*, they're e'en a *Vip'rous Brood*;  
*Begot in Discord*, and *brought up with Blood*.  
 'Twas *We* that gave um *Life, Credit, and Name*,  
 Till the *Ungrateful Brats* devour'd their *Dam*.

*What could ye look for else? For 'tis Dominion,*  
*That you do all contend for, not Opinion.*  
*If you'l have any Government; then say,*  
*Which Party shall Command, and which Obey.*  
*Power is the thing ye both Affect and Hate.*  
*Every one would, ye Cannot, All be Great.*  
*This is in short, the Sun of the Contest;*  
*Still He that's Up, 's an Eye-sore to the Rest.*  
*Presbytery breeds Worms: This Maggot-Fry*  
*Is but the Spawn of Lawless Liberty.*  
*License, is like a Sea-Breach to your Grounds;*  
*Suffer but One Flaw, the whole Country Drowns."*

This print appears to have been published by Sir Roger L'Estrange, who thus defended himself against the censure passed upon it: "One says that a Print called the Committee or Popery in Masquerade, is not so much a dumb narrative of what's past, as a scheme of what I would intimate is, at present, designed, which he infers because the Muggletonians, Quakers and especially James Nayler were not so much as heard of, when John Presbyter was chairman. Though their names possibly were not in those days, yet their principles were. And the intent of shewing that Rabble of Sects in consult, with John Presbyter their chairman, was, first, to suggest the schisms that flow from Presbytery; secondly, to represent the impossibility of uniting these schisms, and thirdly, the danger of permitting them. See the four last lines of the explanation. To shew it to be a piece historical and only recommended by way of caution read the first five verses and two last of the first stanza.

"By referring to the lines opposite to letter E it will be found that the author so far from charging those bestialities upon the decryed party does expressly acquit them."

See L'Estrange's "Answer to a whole Litter of Libels," 1680; see also the reference to H. Broome, as L'Estrange's publisher, in "Strange's Case, Strangely Altered," Oct. 1680, No. 1083, 1680. For the schismatics alluded to see "The Brownists Conventicle," &c., 1641, No. 246, 1641, and "A Catalogue of the severall Sects," "Jan. 19," 1647, No. 666, 1647.

$15\frac{3}{4} \times 11\frac{1}{8}$  in.

1081.

"THE COMMITTEE, OR POPERY IN MASQUERADE."

[April 15, 1680]

THIS is a copy of the print which is described under the same name and date, see No. 1080, 1680. The first four words of the title are written, in the copy, in an Italian cursive hand, and with flourishes; those of the original are in square Roman capitals, without flourishes. In the copy, "*Bibla Sacra*" appears instead of "*Biblia Sacra*" of the original. The copy is inferior to the original.

$15\frac{5}{8} \times 11$  in.

## 1082.

LONG LOOK FOR IS COME AT LAST.

People were fill'd with Discontent,  
Wanting their wisht for Parliament:  
But call'd by Charles our Gracious King,  
Merrily now they Laugh and Sing.

To the Tune of Let Bumpers go round, &c.

"Papists shall here receive their fatal Doom,  
Because they've acted for the Pope of Rome."

Printed for F. Coles, T. Vere, J. Wright, J. Clark, W. T. [Thackeray] and  
T. P. [Passenger]. [Oct. 21, 1680]

A BROADSIDE with two woodcuts: (1), on our left, represents a king seated in a chair, wearing a crown and royal robes, and holding in his right hand an orb (which is made to resemble a skull); in his left hand is what appears to be a tablet. This figure was evidently originally intended for Charles I., but here serves for Charles II. (2) Shows a man attended by two priests and others, issuing from the gate of a prison; behind the gate, as if in the distance, appear houses, from one of which hangs a sign. This was probably intended for the Gate House prison at Westminster; in front are soldiers marching and armed with partisans, and many persons, as if forming parts of a procession on the way to a public execution.

Below is a ballad referring to the calling of the Parliament and the Popish plots; of this the following are the first two verses:

"Now the Parliament Sits, Traytors look to your Hits,  
there's no doubt but they'l call yon to Question,  
Some do boldly declare, that in Ernest you were,  
and I hope they will not go in Jest on:  
Then come to the Bar, since Invited you are,  
and freely acknowledge your Plots;  
For your great Friend the Pope, is almost out of Hope,  
and in each of your Scutcheons there's Damnable Blots:  
Give Traytors their Due,  
Give Traytors their Due,  
or else we shall find Loyal hearts but a few;  
For it is a sad thing  
To Murder a King,  
and Destroy, and Destroy Religion too.

The Great Gun-powder-Plot, will ne'r be forgot,  
nor the Cruelties Papists intended,  
And no man can tell, what would us have befell,  
if the Heavens had not us befriended:  
While for mercy we pray'd, it was not Delay'd,  
but we found to our comfort and Joy,  
That God would us keep, both Awake and Asleep,  
and the Pope and his Agents could not us Destroy:  
Give Traytors their Due," &c.

This ballad probably refers to the meeting of Parliament at Westminster, Oct. 21, 1680, after many prorogations, when, with other matters, the king desired a further examination of the Popish Plot and to bring the lords, who were confined in the Tower, to trial.

1.—1 $\frac{3}{4}$  × 2 $\frac{1}{8}$  in.

2.—3 $\frac{1}{2}$  × 3 $\frac{1}{4}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
vol. iii. p. 78.

1083.

## "STRANGE'S CASE, STRANGELY ALTERED."

[Oct. 1680]

A PRINT, showing a dog, called "Touzer," with a rope round his neck, a cross, rosary, and pen issuing from his head, exclaiming, "I Apeale to his Holyness (good Devill)." A broom between the letters "H. B." is tied to his tail, called "Crack f—t"; over him, "Your Case is Evill; twixt pope and Devill." A devil is flogging him and crying out, "Get ye home; ye hang dogg." The Pope calls him, "Alase poor Rogue, Come hither Touzer." "Mack" observes, "Here comes our Ban-dogg, Father." On the other side, two ecclesiastics observe, "That's our Touzer; on my Conscience." "He's a hopeful rogue; to make A Pillar on." Behind the last is a gallows; on it the hangman cries out, "Stop that Pernicious Curr, good People."

Beneath—

"A Hue and Cry after a *Strange* old *Yorkish Tike*, full of Black and Blue, Red and Yellow Spots, of a *Motley*, *Dun*, *Brindled*, *ill-livered Colour*; neither *Mastiff* nor *Mungrell*, *Tumbler* or *Lurcher*, *Lap-Dog* nor *Setter*, *Bull-Dog* or *Bear-Dog*, *Wolf-Dog* or *Sheep-Biter*; but *all* of them: Of a *Strange* Amphibious Nature, lives on Land or on Water, in *Court* or in *Kennel*, run away from his Master, about the 26<sup>th</sup> Instant, seen on *Saturday* last behind a Coach, between *Sam's* Coffee-House, and *Madam Cellier's*, whoever hath (or shall) take him up, have a special care of him (unless you know his ill qualities) for he has a thousand *Dog-Tricks* (*viz*) to *Fetch* for the *Papists*, *Carry* for the *Protestants*, *Whine* to the *King*, *Dance* to *Noll's Fiddle*, *Fawn* on the *Courtier*, *Leap* at their *Crusts*, wag his Tail at all *Bitches*, hunt Counter to the *Plot*, *Tongue-Pad* the *Evidence*, and Cringe to the *Crucifix*; but above all this, he has one damn'd old trick of *slipping* the *Halter*. If there be any that can give notice of this dangerous *Curr*, to the men in *Authority* (who have been several days in *Grand Quest* after him) or bring him (if he be not there already) to the sign of the *Popes Demi-Culverin*, next door to the *Masquerade Committee*, in the street of *S<sup>t</sup> Lud*, or to the *Tantivie Abhorrrers*, at the *Levitical-Club-House*, in *Ave-Mary-Alley*, so that he may be tyed up from his Meat, for the Good of the Publick; he will do his Country good Service, the *Protestants* Right, the *Law* Justice, the *King* a Kindness, undeceive the *Church*, and himself a mighty Favour in obtaining the Marks Royal, of a Loyal true *Englishman*, a Right good Protestant, and a hearty Lover of his King and Country; all which shall be paid him down (on the Spot) for his Honest Care and Pains."

The Figures above may be thus Explained:—

"Was ever Gallows better set,  
Where Hangman, Rope and Roger met?  
No Fault at all (save one)  
The Curr by chance the Noose did slip,  
By help of Devil and his Whip  
Ill Luck as could have come.

Thus having 'scapt the Fatal Tree  
In devilish haste, away flies he  
For Scotland, France or Rome;  
No matter which (for all he strives)  
And needs must go, when Devil drives  
Together with his BROME.

The *Curr* thus scar'd, is skulkt from Town,  
 With *Cross*, and *Beads*, and *Pen* in's Crown,  
 About his Neck the *Rope*,  
 Was Fellow to the self same String  
 In which S'. *Coleman* Late did swing;  
 Blest *Relicks* for the Pope.

Behold, how *Strange* doth *Levite* look!  
 Now *Champion* has the *Cause* forsook,  
 They'l want their *Roger Trusty*  
 To Bark against *Dissenters* loud,  
 May please the *Knaves*, and cheat the *Crowd*,  
 With *Lyes* grown stale and musty.

The Devil too's turn'd Cat i'th Pan,  
 Now *Hodge* hath serv'd him all he can,  
 What would the Devil have more?  
 Tis pretty sport to see his Sire  
 Thus *Lash* his *Haunches* for his Hire,  
 'Cause he the Mass forswore.

But Father *Pope* is wondrous kind  
 Unto his *Ban-dog*, out of wind,  
 See how the *Knave* does fawn,  
 When *Towzer* (Rogue enough) has been,  
 To merit from the *Man of Sin*  
 As well as *Sleeves of Lawn*.

Next take a view of *Machs* sweet Face,  
 To whom the *Tories* all give place,  
 And hereby hangs a 'Tale.  
 He buys a 'Traitors Service dear  
 Who *runs*, and hides his Head for fear,  
 When's *Plotting* can't prevail.

Now, *Pluto*, is your time; put on,  
 And take them all to *Acheron*,  
 It is your due to have 'um,  
 Secure them on the *Stigian Shore*,  
 That they may trouble us no more,  
 And hang them up that save 'um.

*Amen.*"

Sir Roger l'Estrange was born 17 Dec. 1616. He was a determined Royalist, was imprisoned in Newgate four years, and was under sentence of death. In 1648 he escaped, with the keeper's privity, and, after a short concealment, quitted the country. In 1653 he returned, supposing himself included in the Act of Indemnity, but, being informed to the contrary, he had an interview with Cromwell, and was left at liberty under a bail of £2000, and lived quietly during the Protectorate. Upon this interview was founded a story that he had played in a concert when Cromwell was present; he was nicknamed "Oliver's Fiddler,"<sup>1</sup> and a fiddle is attached to his representative in this Print. After the Restoration he considered himself neglected, and complained by means of the Press. He nevertheless remained loyal, and defended the king against the charge of an inclination to popery. In 1680 he ridiculed the Popish Plot (see "L'Estrange's Narrative of the Plot," E. 1966, and "A Further Discovery," E. 1960/9). He was burnt in effigy, after the fashion, and on the occasion which is represented by "The Solemn Mock Procession," &c., Nov. 17, 1680, No. 1084, 1680. From James II. he received knighthood; he wrote

<sup>1</sup> See "The Solemn Mock Procession," &c., Nov. 17, 1680, No. 1084, 1680.

in defence of the dispensing power, and in consequence, though he did not agree with the toleration proposed by the king, was accused of having entered the Roman Catholic Church; a charge which was more readily believed as his daughter had done so. He denied the charge, but, as in his writings he had expressed strongly opinions which were deemed not always consistent with Protestantism, he provoked much hostility, and was attacked in pamphlets and satirical prints. He died 11 Dec. 1704 (see "An Elegie on the much Lamented Death of Sir Roger l'Estrange," &c., C. 20, f. "Poetical Broad-sides," p. 173), and was buried in the church of St. Giles-in-the-Fields.

Contemporary MS. notes on this print are as follows: "26. October 1680. The Opening of this Session of Parliament was. 21. day. he Is by Dr. Oats acus'd of being a Papist & in Orders, being sent for by this Parliament he Runs awaye, (ye Duke of York is Accused of them to be a Papist.)" Also,

"This Towzer<sup>1</sup> is Roger Le Strange, y<sup>e</sup> Eminent Invective against Godliness & good men, By his pregnant Saterick penn, for ye last 20 years A zealous Voucher of y<sup>e</sup> Church of England, heare Meetes with his mete in this Figure, who was very Rigid by Figures of Covinancers and all Sorts of Professors to Scoff at ye Godliness which he was A Stranger to."

In MSS. "H. B." is called "*Henry Broome his Booke Seller*," as represented by the broom which is tied to the dog's tail. "Mack" is marked "*An Irish Tory*," also "*D. of York*."<sup>2</sup>

The reference to Coleman, "St. Coleman," is to the Secretary of the Duke of York, executed at Tyburn, December 3, 1678, for alleged treasonable correspondence with Père La Chaise. "Towzer Tearall" is referred to in the preface to "The Plot in a Dream," Dec. 1680, No. 1090, 1680. "*Mal Cellier*" was the "Popish Midwife" who was so deeply concerned in the Meal Tub Plot, see "The Plot in a Dream;" "The Solemn Mock Procession," Nov. 17, 1680, No. 1084, 1680; "The Popish Damnable Plot," Dec. 20, 1680, No. 1088, 1680; "The happy Instruments of Englands Preservation," April 27, 1681, No. 1114, 1681. "Hodge" was a common name for an entire cat.

L'Estrange was an energetic journalist and newsmonger, in which capacities he appears thus, by means of Pepys (see "Diary," Dec. 17, 1664): "To the Change, and then, among others, had my first meeting with Mr. L'Estrange, who hath endeavoured several times to speak with me. It is to get, now and then, some news of me [as to which Pepys' official position eminently qualified him as a dispenser], which I shall, as I see cause, give him. He is a man of fine conversation, I think, but I am sure most courtly, and full of compliments" (see, as to giving news to this journalist, the same "Diary," 15th August 1665). These inquiries seem to have been undertaken on behalf of "The Public Intelligencer," which appeared about this time. See, as regards one of his previous troubles, "To the Right Hon. Edward Earl of Clarendon, the Humble Apology of Roger L'Estrange, MDC LXI.," E. 195625; also "A Short Answer to a Whole Litter of Libels," 1680, E. 1960/12; "The Loyal Observator; or the Historical Memoirs of the Life and Actions of Roger the Fidler *alias* The Observator," 1683, E. 1962/5; "The Account Clear'd In Answer to a Libel intituled a True Account from Chichester concerning the Death of Habin the Informer. By Roger L'Estrange," 1682, E. 1962/2; "A Momento," &c., 1682, 2nd edit. E. 1962/3; "A Sermon Prepared to be Preach'd at the Interment of the Renowned Observator with some Remarques on his Life By the Reverend Toryrorydamneeplotshamee Yomkercrape. To which is Annexed An Elegy and Epitaph, By the Rose-Ally-Poet, and other Prime Wits of the Age," 1682, E. 1982/4.

There is an impression of this print without the MS. notes.

$16\frac{1}{4} \times 7\frac{1}{2}$  in.

<sup>1</sup> See "The Solemn Mock Procession," &c., Nov. 17, 1680, No. 1084, 1680.

<sup>2</sup> See "The Prospect of a Popish Successor," March 21, 1681, No. 1110, 1681.

## 1084.

THE SOLEMN MOCK PROCESSION OF THE POPE, CARDINALS, IESUITS, FRYERS, NUNS, &c. Exactly taken as they marcht through the City of London, Nouember y<sup>e</sup> 17<sup>th</sup>, 1680.

*London Printed for I. Oliver in y<sup>e</sup> Old Baily, L. Curtis vpon Ludgate Hill, & T. Fox at the Angel, in Westminster Hall. In MS. " 1 Dec. 1680."*

[Nov. 17, 1680]

An engraving, with the following description at foot :

" 1. Was a Leader on Horse back (attended by torchbearers).  
 " 2. Ten Pioneers, to Clear the way. 3. A Bell-man ringing, and with a loud Voice saying, Remember Jutce Godfrey. 4. A Dead body, representing Sir Edm : B. Godfrey on Horse back. After the manner he was carried to Green-bury hill. 5. A Large Banner, on which is represented Dame Celliers, and other Plot makers vnder the mask of Protestants. 6. One on Horse back bearein a banner, with this Motto, '*wee Protestants in masquerade Usher in popery.*' 7. First Pageant is Dame Celliers and the Meal tub, with one playing on a fiddle, with some Protestants in Masquerade. 8. An Abhorer of Petitions and Parliaments : Rideing with his face to the Horses tale. 9. Second Pageant, are four Grey Fryars, in their proper Habits. 10. Third Pag. Carries two Benedictines or two black fryers, & two Dominicans. 11. Fourth Pageant is born four Iesuits. 12. Fift Pageant do stand four Popish Bishops. 13. Sixth Pag : rides two Patriareks, and two Cardinals. 14. Is an Officer of the Pope Distributing of Pardons and Indulgences, saying, loe here you may have Heaven for Money. 15. Seventh Pag. is the Pope himself (with his feet upon a prostrate king) with his Councillor the Devill, and two Pages with streamers, the one having this Inscription '*this is the King of Kings,*' on the other '*thou art our God the Pope.*' 16. Eight Pag. Carries Donna Olympia,<sup>1</sup> & four deluded Nuns, (with a banner inscribed '*Curtezans extraordinary.*') 17. Ninth Pag. Represents y<sup>e</sup> fathers of y<sup>e</sup> Inquisition, Condemning a Martyr to the stake, for reading the Scriptures. Lastly, a Prospect of y<sup>e</sup> Execution of y<sup>e</sup> Pope at Temple Bar."

The "pageants" are wooden frames, with the effigies upon them, each borne upon the heads of four men; that of the Pope being larger and lower than the others, moved perhaps upon wheels: the moving power is concealed by long drapery.

The procession is represented in three lines; the scene before Temple Bar is upon a smaller scale, and occupies the upper left side of the print.

See "The Solemn Mock Procession," &c., Nov. 17, 1679, No. 1072, 1679; "Londons Drollery," Nov. 17, 1680, No. 1086, 1680.

18 $\frac{1}{4}$  × 13 $\frac{3}{8}$  in.

## 1085.

THE SOLEMN MOCK PROCESSION OF THE POPE CARDINALS IESUITS FRYERS &c: through the City of London Nouember the 17th. 1680.

*London : Printed for Nathaniel Ponder, at the Peacock near the Stocks Market ; Jonathan Wilkins, at the Star in Cheapside, next Mercers Chappel; and Samuel Lee, at the Feathers in Lumbard-Street, near the Post-Office. [Nov. 17, 1680]*

A BROADSIDE, comprising a large copper-plate engraving of the procession, with the following "Explanation" below :—

<sup>1</sup> "Dona Olympia Maidalchini Panfili," sister-in-law of Innocent X.

“ You must first know the occasion of this *Mock Procession* to have been, that the Pope, Fryars, and their Abettors herein *England*, contrived the Lamentable Burning of *London*; some Protestant Gentlemen, partly in a thankful Commemoration of their Deliverance, and partly to raise a just Abhorrencey of such Popish practices, do now bring these Incendiaries in Effigie to the Fire they have better deserved; and that rather on Queen *Eliz* Coronation Day, for that in her Reign, the Protestant Religion, and the true *English* Interest, were more conspicuously and candidly minded, with admixture of crooked Ends, or Foreign Policies.

“ But not to prolong your expectation, this Popish Cavalcade, or Procession, did march out of *George's Yard* without *White-Chappel Bars*, and so gravely came on through *Algate, Leaden-Hall Street*, and straight along to *Fleetstreet*, and the *Temple Gate*. 1. Was a Leader on Horseback; after him marched Whifflers, clad like Pioneers, to clear the way. 2. A Bell-man ringing, and with a dolesome voice, saying, ‘*Remember Justice Godfrey.*’ 3. A Dead Body, representing Sir *Edm. B. Godfrey* Strangled and Bloody, and one of his Murthérs holding him up on Horseback, after the manner he was carried from *Somersset-House* to *Green-Berry Hill*. 4. A large Banner is born by four, where on the painted Cloth are exprest the *Wild-House*<sup>1</sup> Consulters, viz. the Popish Clergy Plotters, all hanging on a Gallows; among 'em are some other pretented Protestants, Betrayers of the Laws, and Liberties; on the Reverse is painted Dame *Celliers*, and other Plot-makers, Popish Ingeneers under the Mask of Protestants.

“ *First Pageant*. On the foremost Angle of it is one in Black, playing on a Fiddle, with Pen, Ink, and Papers under his Girdle; on the opposite side is the Popish Midwife, leaning on a *Meal-Tub*; on the hinder part stand some Protestants in Masquerade, in pye-bald Habits: Then comes one born on an Ass, with his face to the Tail, and in a black ghastful Hue, representing an *Abhorrer* of Petitions and Parliaments: After him one bears a Banner with this<sup>2</sup> Motto, *We Protestants in Masquerade Usher in Popery.*

“ *Second Pag.* Here are born four Grey Fryars, some *Franciscans*, strictly so called; others *Minimes*, a diminutive sort of that Order.

“ *Third Pag.* This carries two *Benedictines*, or other black Fryars, and two *Dominicans*.

“ *Fourth Pag.* Bears forty Jesuits, a sore burden to the whole World, Corrupters of all Morality, Christianity, and Government. *Opulentas Civitates, ubi sunt commoditates semper querunt isti Patres, Claras ædes, bonum vinum, bonum panem, bonum linum, tanquam Sancti venerantur, tanquam Reges dominantur, tanquam fures deprædantur, Martem norunt animare, & Tumultus suscitare, Inter Reges & sedare;* But hang 'em now on the . . . .

“ *Fifth Pag.* Do stand two Popish Bishops, and two Archbishops, who have not a Rag, but what they are beholding to the Pope for in their Pomp and Courts of Judicature, &c.

“ *Sixth Pag.* Here ride two Patriarchs, and two Cardinals; for as about Gods Throne, so about the Popes, and the Devils; these are the four Animals, or Beasts, with Eyes all before and behind; the Eyes of Pride and Covetousness. After this *Pageant* comes an Officer of the Popes, distributing of Pardons, and saying, ‘*Loe here you may have Heaven for Money.*’

“ *Seventh Pag.* Here is the *Man of Sin* himself on a Throne, with his Counsellor the *Devil* inspiring of him, what new Artifice of cruelty must come next: He holds two Keys, and two Swords, representing the Civil and Spiritual Dominion over all, and a Page on one side holds this Inscription, ‘*This is the King of Kings;*’ and one on the other hath a Streamer, and this Motto, ‘*Thou art our God the Pope;*’ Abundance of Crowns and Scepters are strowed before his feet, to be distributed

<sup>1</sup> Wild House, Lincoln's Inn; described, by Evelyn, “*Diary,*” March 26, 1681, as the residence of Ronquillo, the Spanish Ambassador.

to those poor slavish Princes that will hold their Kingdoms in Villenage from him.

“*Eighth Pag.* Carries *Donna Olympia*, and poor deluded Nuns, as Whores by Dispensation or necessity, following the Popes Camp.

“*Ninth Pag.* In the foregoing ones you have seen the Charming Voice, Fineries of the Popish *Circe* and her *Syrenes*, now you have her *Cruelties* in this *Pageant*, representing the Fathers of the *Inquisition*, condemning a Martyr to the Stake for reading the Scripture, or judging by that Word of their new Forgeries.

“Thus the whole *Procession* went along, and was attended by hundreds of *Flamboes* and *Torches*. Never were the Streets, Windows, and Balconies more throng'd with Spectators, who with Acclamations exprest their abhorrence of Popery; and that they would with their Lives and Fortunes strive to keep out that eruel foolish Religion. When it came to *Temple-Bar*, the Statue of Queen *Eliz.* in respect to the day, was adorn'd with a Crown of Lawrel, and a Shield, on which was inscrib'd the Protestant Religion, and *Magna Charta*; before which the Pope and his Crew having received the Sentence to be burned by the like Flames they have kindled in the City, and the Temple, they were all tumbled down from their Grandeur in the impartial Element; abundance of Fuzes, like falling Stars, and artificial Fires, in the mean time recreated the Spectators; a great store of Wine, and other Liquors, were profusely poured out to the Multitude, who unanimously of their own accord cryed, ‘*No Popery, God bless the King, Protestant Religion, the Church, and Dissenting Protestants, both whom God Unite.* Amen.

“The Pope, &c., being burnt, the *Protestant* (by them call'd *Heretick*) is discharged from the *Inquisition*; and then immediately repeats these verses, looking up to the statue of Queen *Elizabeth* on *Temple-Bar*, which was adorned with a Shield, with this Inscription, ‘*Magna Charta, & Religio Protestantium;*’ with several *Flambo's* about it.

1.

“Behold the Genius of our Land!  
Englands Paladium! may this shrine  
Be honour'd still, and ever stand,  
Than Palas Statue more Divine.

2.

Whilst we thy Praise in Songs repeat,  
Whose Maiden Virtues fixt the State;  
Made us unite, and made us great,  
From when all happiness we date.

3.

Thou to the Root the Axe didst lay,  
Both Popish Successor, and Plots;  
At one brave stroak, thou took'st away,  
In spite of Rome, France, Spain, and Scots.

4.

A course of glad and peaceful years  
That did so happily ensue,  
Shews us how we may ease our cares,  
And the Conspirators subdue.

5.

Nor need the English Senate dread  
The Forts, the Fleet, the Scottish Host,  
The Irish Friends, and Popish Head,  
Apostate H—— does boast.



## 6.

*The Fox, the Lyon, and the Goat,  
Have labour'd to defame thy days;  
But still thou hast our Senate's Vote,  
In London still thy Statue says.*

## 7.

*Fixt in our hearts thy Fame shall live  
And maugre all the Popish spight;  
To honour thee our Youth shall strive,  
And Yearly Celebrate this Night."*

The details of this print may be given thus: A representation of a procession in three lines of figures; the persons satirized by the proceedings are produced in effigy, or by means of actors in their garments; these stand on platforms with concealed wheels; motion is given to these vehicles by persons who are hidden by draperies which hang down; at the holes which have been made in the draperies in the front of each group of effigies, the faces of the screened persons are, in several instances, visible.

The leader is a man on horseback, followed by a man bearing a lighted candle; next are five men, who carry two pictures, on which are represented: (a) the Pope and Jesuits receiving two men and a woman (Madame Cellier); the Devil stands by, holding a lighted torch; (b) the conspirators of Wild House; the hanging of many Jesuits at Lincoln's Inn; London in flames, one of the alleged intended incidents of the Plot, in the distance; after these, a bellman ringing, and shouting, "*Remember Justice Godfrey*"; then a Jesuit riding, holding a dagger in one hand, and with the greatest difficulty bearing the corpse of Godfrey on the saddle before him; a torch bearer; a mounted man bearing a flag, on which is "*We Protestants in Masquerade Vsher in Popery*"; a torch-bearer; a platform, on which stand—(a) A woman, Madame Cellier, placing a paper inscribed "*Sham Plott*" in a "*Meal Tub*"; (b) Sir R. L'Estrange, holding a violin and bow, and with a placard hanging to his neck, on which is "*Touzer, old Nol's Fidler*"; (c) four "*Protestants in Masquerade*"; two of these in the front lead the other two, the one by a rope about his neck, the other by his cloak. On the side of the platform is written:

*" Whilst Midwife o're ye Meal tub shows her art  
Touzer on old Nol's Fiddle cracks a F—t  
And Iuglers of th' Equivocating trade  
Do Dance ill after him in Masquerade."*

Next comes a torch-bearer; then a man on horseback, his face turned to the tail of the beast, and bearing on a label, "*This is an Abhorrer of Petitions & Parliaments*"; a torch-bearer; a platform on which stand four friars, on the end outside of the platform, as follows:

*" Our selves to holy Frans unless wee tye  
That is to W—e and Cheat Blesphemoslye  
Wee wish that for our Plotting against states  
Our Girdles bee not turnd to our Cravats."*

A torch-bearer; a platform, on which stand four monks, holding rosaries; on the side of the platform:

*" Wee Austin's followers, & St. Dominick  
All equally engag'd against Heritiks  
Only we later, like our Founder doe  
Preach bloodshed murder and weal Act it too."*

A torch-bearer; a platform, with four Jesuits holding daggers; on the side of the platform:

*" It is our Faith, our Principles, our trade  
Through purple Floods of Monarchs blood to wade  
To burn, destroy, confound, Assassin Kill  
A Jesuit can do nothing but whats Ill."*

A torch-bearer; a platform, with four episcopal figures, two of which hold crooks, two crosiers; on the side of the platform:

*" To feed the Flock is all our charge, tis true  
But wee must fleece, and pill and teare them too  
We will bee lordly by ye Masse, wee will,  
And kings shall dread our Thunder and lie still."*

A torch-bearer; a platform, on which stand two Patriarchs with double crosiers, and two cardinals; on the side of the platform:

*" Wee are ye Father-champions & pfer (prefer)  
To be red-leter'd in the Calender  
Before salvation or a second birth  
We'l danñ with Devills, to be Sts (Saints) on earth."*

A torch-bearer; an officer of the Pope's, on horseback, carrying a papal crosier, and a packet of "*Pardons and Bulls.*" Two torch bearers; a platform, on which sits the Pope beneath a canopy of state, holding the double keys, having two naked swords at his side; the Devil whispers in his ear; his left foot is on the neck of a prostrate king. Two pages, one with a pot of incense, cry "*This is the King of Kings,*" and "*Thou art our God the Pope.*" Three bishops and a patriarch walk at the angles of the platform, in front of which is:

*" Has all ye Devills no helps; and must I burne  
Dam'd Heretiks twill shortly bee your turn  
But you, deare Children, still maintain ye Cause  
In spite of Gospell, Reason, rights and Laws.  
Stub, Murther, Burn, & Torture Oh! twill bless  
My soule in Hell to hear of your success."*

A platform, on which sit four nuns; over them, on a label, "*Curtezans in Ordenary*"; seated under a canopy of state a woman holding a fan, and saying, "*The Pope's W—e.*"<sup>1</sup> On the front of the platform:

*" For ten years I was holy Fathers Miss.  
Hee was ye Churches head, & I was his,  
I was a cu'sed straping femall Prince's,  
By mee ye Catholick world was ruld, & since  
Accesse to Courts has beñ as to the P—x  
For ye most part by Petticoats and smocks."*

A man pushing the last-mentioned platform; a torch-bearer; a platform, on which a man, wearing the cap of the auto-da-fé, is dragged by two others to a stake, surrounded by faggots; instruments of torture, and weapons lie at their feet; a bishop and two monks sit behind this group; on the front of the platform:

*" A Hell on Earth as well as that below  
Wee ye worst Devills are and will out doe."*

<sup>1</sup> Dona Olympia Maidalehimi Pamfili, sister-in-law of Innocent X.

*Bring the Wretch to the Strapado & ye Trough  
Vertue and Wealth are Herisy enough,  
When he has Rotted years in stinking Den  
Wee out of Charity will Burn him then."*

A photograph, from a copy of the broadside in the collection of James Holbert Wilson, Esq.

A photograph, reduced.  $12\frac{7}{8} \times 7$  in.

## 1086.

LONDONS DROLLERY : OR, THE LOVE AND KINDNESS BETWEEN THE POPE AND THE DEVIL. Manifested by some True Protestants, who utterly Defie the Pope and his Romish Faction; as it was to be seen in London, November the 17th 1680. With Nine Pageants Delightful to behold.

*Printed for F. Coles, T. Vere, J. Wright, J. Clarke, W. Thackeray, and T. Pa[ssinger].* [Nov. 17, 1680]

A BROADSIDE with two woodcuts, each of which is divided into two parts horizontally: 1. On our left, represents the Devil, with horns, claws and a long tail, placing his right hand upon the shoulder of a man who is walking towards our right (this part of the block was used for No. 1. in "The Good-Fellow's Resolution," 1680?, No. 1105, 1680); below these figures appears a tonsured monk, holding up a cross to a nearly naked woman, who faces him on our left; he has in his left hand a rosary. 2. Represents, in the upper part, a gentleman bowing low before a lady, whose head is dressed with a large feather, and who carries a fan in her right hand; behind the former, a countryman (?) has brought a bag (?) to an old man, who takes it from him. In the lower part, an old man, who carries a book in his right hand, raises his left hand in the act of addressing another, who, wearing a furred robe and carrying a cross-headed walking-staff, bows before him. Behind these is a gentleman in a wide-brimmed and large plumed hat, trunk hose, boots and spurs, who has a sword in his right hand and a tobacco-pipe (?) in his left hand; what appears to be smoke issues from the mouth of the pipe. This woodcut was also used for "A Knot of Fooles," &c., "March 2," 1658, No. 909, 1658. The costume in these woodcuts being that which was worn in the reign of Charles I., it is evident that the blocks which furnished them must have been at least half a century old ere they were employed for the ballad which refers to the circumstances of the Meal-Tub Plot, the Popish Plot, &c. See "England's Grand Memorial," Oct., 1678, No. 1064, 1678; "The Solemn Mock Procession," &c., Nov. 17, 1679, No. 1072, 1679. "The Solemn Mock Procession," &c., Nov. 17, 1680, No. 1084, 1680, the last illustrates the event which is alluded to in the following ballad:

"All you that do desire to know  
The Mock Procession, how't did go;  
Here unto you I will Relate,  
His Holiness did Ride in State,  
The People Laugh'd as they did go,  
To see the Devil Kiss his Toe.

But as they did in Order go,  
The Captain should be first you know;  
Who did command the Guard, and then  
The Pioneers in number Ten:  
Did follow him to Clear the Way,  
That the Body might by no means stay.

A Bell-man follow'd, and did Ring,  
 His Bell, and oft did sadly Sing ;  
 Remember Justice Godfry's Death,  
 You were the Men that stopt his Breath ;  
 He made so Sad and strange a Noise.  
 He mov'd poor young Regardless Boys.

A figure that did Represent  
 His Bloody Corps, next after went ;  
 No better way then could they find,  
 But a Jesuit they set him behind ;  
 A Bloody Dagger he did hold,  
 And looked like a Ruffian bold.

After this Sad Preludeum,  
 A Great large Banner there did come ;  
 Betwixt two carry'd, and was meant,  
 Their meetings for to represent ;  
 And Madam Celliers there she stood,  
 With a Bladder which was fill'd with Blood.

On the first Pageant there did stand,  
 Dame Celliers with a Note in Hand ;  
 And on the Meal-Tub she did lean,  
 Behind this Bloody wicked Quean  
 A Fidler stood, and near his Back,  
 Four Protestants in White and Black.

After this Pageant there did come,  
 One with his Face to th' Horses Bum,  
 And on his Back as it was fit,  
 There was this Inscription Writ ;  
 This is an AMORRER, thus they went,  
 Which gave the People much Content.

And upon the Second Pageant,  
 Four Franciscans I imagine ;  
 Two whereof were Cloath'd in Gray,  
 With Cords about them, as they say :  
 Down from their Heads a Tayl there hung,  
 A Sight here strange to Old and Young.

The other two it did appear,  
 Cinnamon-colour Cloaths did wear,  
 Who think St. Francis now does more,  
 Then ever Christ did do before :  
 With many more Blasphemous things,  
 Which Popish Ignorance still brings.

O'th Third were plac'd Augustine Fryars,  
 To Represent Notorious Lyors ;  
 Augustine did himself Confine,  
 But these with Sisters do Combine :  
 Other strange Orders they do frame,  
 Not worthy of a Christians name.

Augustine-Fryars being past,  
 Dominicans came at the last ;

Who Cloathed were in Black and White,  
Methought it was a Pritty Sight:  
From Dominick they took their Name,  
Who did the first Pope-haters blame.

Four Jesuits were on the Fourth,  
Strutting like Church-men, nothing worth;  
With Collars like a Pasty Crust,  
Follow this Fashion others must;  
And these are Instruments in France,  
The Devils Cause for to advance.

The Bishops that were on the Fifth,  
To Protestants would give a lift;  
Of Dukes and Princes they take place,  
And say they'r of St. Peter's Race:  
Of Arch-Bishops Scriptures never speak,  
They'r Proud, but Bishops should be meek.

The sixth two Patriarchs did bear,  
And Cardinals that Scarlet wear;  
This is the Popes Appointment plain,  
For Papists that are Dy'd in Grain:  
Methinks the Garments that they wore,  
Might prove them Kin to'th Scarlet Whore.

The next did bear a Tripple Cross,  
And Bulls about the Street did Toss;  
And as he past aloud did Cry,  
For Money you may Heaven Buy:  
But those that have no money got,  
Hell is their Portion and their Lot.

The seventh Pageant that did bear,  
The Pope himself in Garments Rare;  
Cover'd with Gold and Silver Lace,  
A Tripple Crown on him they place:  
To fill the Papists full of Hope,  
The Loving Devil Kist the Pope.

Upon the eighth Olympia<sup>1</sup> came,  
With Former Popes she had great Fame;  
She was their Mistris by her Lust,  
But long since she is turn'd to Dust:  
Four Nuns about her they did place,  
Who count that Whoring's no Disgrace.

Upon the ninth a Bishop sat,  
Like an Inquisitor in State;  
And Monks about him you might see,  
Who his Assistants were to be:  
And a Condemned Martyr Lies,  
With burning Flames before his Eyes.

And in this Fatal Pomp they go,  
From Aldgate, Temple-Bar unto;

<sup>1</sup> See note to "The Solemn Mock Procession," &c., Nov. 17, 1680, No. 1084, 1680.

Where they their Sentence there receive,  
 In Scorching Flames the World they leave ;  
 And post to him who Loves them well,  
 Tormented for to be in Hell."

1.— $2\frac{1}{8} \times 4\frac{1}{4}$  in.  
 2.— $4\frac{3}{8} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, C. 20, f. "Roxburghe Ballads,"  
 vol. ii. p. 292.

1087.

THE CONTENTS (HATS FOR CAPS) CONTENTED.

In MS. "8 Decemb. 1680."

[“Dec. 8, 1680”]

THE Pope holding out a cardinal's hat to a crowd of clergymen, the members of which are offering their college caps to him. One in front, with a patch on his face, kisses his foot ; “*Hold him Patch,*” applies to him. Above this group is written, “*Interest Cant Lye : That's the Devill out ; Yet no preminire : (Sirs).*” In reply to the Pope's question, “*Whose most for my presumptuous Suckcessor,*” they call out, “*All, All, All on's ; for him : and you Father : 22 vacuncies, now is ye time or never.*” A Jesuit observes, “*Content (S<sup>r</sup>) neuer Fail'd us ; at a Dead lift,*” a nobleman (?) replies, “*Peace you Iesuit puppy, ye are all fooles to um.*” A “*Cut-throat*” behind cries out, “*Submit ye Herretick Doggs, or Dam-me ile draw vpon ye (hoh).*” At the left is a row of crosses, which are respectively marked “*A Ser- vitor,*” “*A Pupill,*” “*A Batchelor,*” “*A Master,*” “*A Preist,*” “*A Docter,*” “*A Deane,*” “*A Bishop,*” and “*A Cardinal ;*” at the top a Pope's head, “*The Graduall-way to make A Pope infallibly, Al done by the Sigue of ye Cross : and A little Schoole Conjureing.*”

Under this portion of the print are these lines—

*Pope.*

“ Hold gently Sirs : my-thinks to fast ye press-on  
 Here's one for each : But gotten by Succession  
 Meane-while hands offe ; till he be in possession  
 By Peters keys : Amongst the Cheats (they Say)  
 Inggle, for Trick : is held the onely play.

*Bis.*

How) Cheat the Church : (oh), horrid Barbarous  
 What Rob the Church (the Church) tis Sacerligious  
 Is it for this ; we doe our Rockets Tare  
 Fall and be Dan<sup>d</sup> : wele never more Apeare  
 But Run ith Front : as they doe, in the Reare :  
 Thats Best.”

Beyond the crosses a gentleman addresses a Friend, “*Whose the knave now, friend (ha),*” and receives the reply, “*Verily ye light Discovereth ye Cheat.*” Under them this, “*We haue been a prey to the vngodly ; while the mercyless hath devoured our substance : But ye Lord hath heard our Cry & will deliver us.*”

This is a satire on the High-Church clergy of the time, who declared for “a Popish successor.” See “*The Time-Servers,*” March 28, 1681, No. 1112, 1681.

$15\frac{1}{2} \times 5\frac{1}{2}$  in.

1088.

THE POPISH DAMNABLE PLOT AGAINST OUR RELIGION AND LIBERTIES, LIVELY DELINEATED IN SEVERAL OF ITS BRANCHES. With an Account of the Manner of the Execution of William Viscount Stafford on Tower-Hill.

*London, Printed for Richard Baldwin in Ball-Court, near the Black Bull in the Old Bailey. MDCLXXX. In MS. "29 Decemb:" [Dec. 20, 1680]*

THIS broadside is illustrated with a large engraving, in twelve divisions.

I. The burning of London, as alleged to be designed by the plotters. Houses and churches in flames.

II. The murder of Sir E. Godfrey by three men, one of whom, by means of a handkerchief which is wound round his throat, drags him backwards over a balustrade, a second man seems about to thrust a sword into his belly, a third to strike him on the head with another sword. This was the manner of the murder of Sir E. Godfrey, as supposed to have taken place on the night of October 12, 1678. Of the three murderers (see below) Green is said to have been the man who used the handkerchief. It was declared this crime was committed at Somerset House Gate. See "A True Narrative of the Horrid Hellish Popes Plot," 1680, Nos. 1092 and 1093, 1680.

III. A scene in a church during the Days of Humiliation, Nov. 13, 1678, and April 11, 1679: a preacher in a pulpit and his audience in a church.

IV. The execution of several of the plotters, in two compartments, Coleman, Ireland, Grove, Pickering, Whitebread, Harcourt, Fenwick, Gaven, Turner, Langhorn, &c. 1. A man drawn by a horse to the place of execution; the convict wears a hat, wig and beard, and is reading; behind, a man is hanging from a gallows; the executioner stands on a ladder which is placed against the gibbet. 2. The corpse of a man lying naked on a table, an executioner leaning over it, holding in his right hand a heart, and, in his left hand, a large knife; near the head of the corpse a large fire of faggots is burning.

V. Dangerfield's attempt to murder the Earl of Shaftesbury. A gentleman, in a full wig without his hat, is approached by another, who wears a hat and carries a stick; two gentlemen stand in the background.

VI. Madame Cellier sent away from the house of the Earl of Shaftesbury. A man thrusts a woman on to a flight of stairs; a gentleman stands as if at the open door of a room, and seems to be giving orders for the woman's ejection.

VII. Finding the papers of the plot in a meal-tub at the house of Madame Cellier, by a man who turns over a tub, from which a large book is falling; another man, with a great staff over his shoulder, lays hands upon a woman (Mad. Cellier), who wrings her hands; two gentlemen enter the room; a fire burns in the chimney; from the flames two attendants are, apparently, rescuing papers.

VIII. Madame Cellier seated in front of the pillory near the Maypole, which appears behind, in the Strand,—and with a fire burning near. Many men, armed with long staves, stand about the scaffold. She holds a large shield in her hands, and is dressed entirely in black, with a widow's hood on her head. The text of the book, which is styled "The Plot in a Dream" (see "The Plot in a Dream," Dec. 1680, No. 1090, 1680), thus alludes to the shield which this woman held on the occasion in question, p. 274: "She was for this (upon a Tryal had for the same) fined the sum of 1,000*l.* and sentenced to stand three days in the Pillory, which sentence was accordingly executed upon her in the presence of Thousands of Spectators, who (besides whole vollies of curses spent upon her) had it not been for a Board that she held in her hand to defend herself with, had certainly brained her before she

was taken down, but being by a strong Guard at last delivered from the fury of the Rabble and carried back to Prison," &c.<sup>1</sup>

IX. The assault upon Justice Arnold. Three men are attacking a gentleman; one of them has forced him backwards to the ground and is, apparently, cutting his throat with a knife; a second man, who assists to hold down the victim, has a scimitar-shaped knife in one hand; the third man holds a sword close to the belly of Arnold and grasps, with his other hand, the cloak of that magistrate.

X. Is divided horizontally. 1. Two men, who stand before a third, who is sitting in a chair, are busily tearing papers. 2. Resembles 1.

XI. The Pope, seated on a throne, receives, "with tears of joy," a letter which has been delivered to him by a messenger, who, bare-headed, bows before his Holiness.

XII. The execution of Stafford. A scaffold which is inclosed by a rail. A man lies with his neck upon a block; the executioner stoops, and has raised his axe as if about to strike. A clergyman and a gentleman in lay costume stand on the platform. Two mounted guards and other men stand about the scaffold.

There is an imperfect copy of this broadside in the Print Room.

Below is "This Explanation":

"So exceeding great is the Detestation that English-men bear to the unheard-of Tyranny and matchless Superstition of Popery, that they have ever since the Reformation, but more especially since the Discovery of the late Damnable and Hellish Popish Plot against their Religion and Liberties, laid hold of all Opportunities to express their just Abhorrence of it. Among other ways, this of exposing their Hellish Contrivances by Picture was not thought the most contemptible.

"The PLATE hath Twelve DIVISIONS.

"I. The First describes the *Burning of LONDON*, which hath been proved undeniably by Dr. Oates, Mr. Bedloe, and others, to be contrived and carried on by the Papists. A blessed Religion, that must be introduced by the Ruine of so many thousand Families. But Devastation alone would not content, without Blood: For, in the next place,

"II. We describe *The Manner of their Murthering Sir Edmundbury Godfrey, who took Dr. Oates' Depositions of the Plot*; which was no more than every Gentleman the Commission of the Peace was bound to do: yet for this necessary discharge of his Duty, the Conspirators were so enraged, that they resolved to cut him off; the rather, as may reasonably be supposed, to deter all other Magistrates from intermeddling with any Affairs relating to the Plot. The Persons actually present at this Murder were, *Girald and Kelly*, two Priests; *Green, Bury, and Hill*, who were since executed for it. The whole discovered by *Mr. Miles Prance*, who was to have acted in it.

"III. We come to describe *The General Days of Humiliation* appointed by His Majesties Proclamations, on the Thirteenth of *November, 1678*, and on the Eleventh of *April, 1679*, to implore the Mercies of Almighty God, in the Protection of His Majesties Sacred Person; and that he would infatuate and defeat the Counsels of the Papists, our Enemies.

"IV. The next thing in order of Time was *The Execution of several of the Plotters, viz. Coleman, Ireland, Grove, Pickering, Whitebread, Harcourt, Fenwick, Gagan, Turner, and Langhorn, &c.*

"V. We come now to the *Sham-Plots*. Their next great Design was to take off one of our great Bulwarks, viz. the Right Honourable *Anthony Earl of Shaftsbury*. In this Fifth Division we give you the manner of *Mr. Dangerfield's* coming to attempt him; and,

<sup>1</sup> As to Madame Cellier, see "The Devil pursued, or the right saddle laid upon the right mare, a Satyr upon Madam Cellier's standing in the Pillory," dated 1680, "4 octob.," C. 20, f. "Luttrell Collection," vol. ii. 58. "To the Praise of Madame Cellier, the Popish Midwife," C. 20, f. "Luttrell Collection," vol. iii. 130.



“VI. In the Sixth, The Manner of Mrs. Cellier's (one of the Pope's Amazons) going to do that Great Work herself, (Mr. Dangerfield having fail'd in the Attempt) and of her turning down Stairs. *Although frequently attempted, yet it hath pleased God hitherto (for the good of this Nation) by his gracious Providence to preserve this Honourable Person; and it is the Prayers of all good Protestants, That he may never fall into the hands of his Popish Adversaries, whose tender Mercies are Cruelty.*

“VII. To shew the Papists would leave no Stone unturn'd to blow off this Hellish Plot, their next Stratagem was to forge a Plot upon the Presbyterians, by Name; but in Truth to involve the most zealous and active Protestant Nobility, Gentry, &c. throughout the Nation: which being fortified with bold Perjuries, and specious Pretences, might gain Credit; and thereby they being destroy'd as a Sacrifice to Justice, it might seem probable, *That the last Years Plot was onely their malicious Contrivance against the Catholicks, who would then appear the King's best Subjects. The Model of this designed Plot against the Presbyterians was found by Sir William Waller, in the House of Mrs. Cellier, hid in a MEAL-TUB, in a Paper Book, tied with Red Ribbons: It purported to be onely Remarks or Chief Heads of Things and Persons to be charged; as, amongst the rest, there were named, the Lords Halifax, Shaftsbury, Radnor, Essex, Wharton, the Duke of Buckingham, and others, to be of Counsel in this pretended Conspiracy; the Duke of Monmouth General; the Lord Grey, Lord Gerard, and his Son, and Sir Thomas Armstrong, Lieutenant-Generals in this Rebellious Army; Sir William Waller, and others, Major-Generals; Colonel Mansel, Quarter-master-General. By this whole Contrivance it most evidently appears, that their aim was to ruine all that were true Protestants, or honest Asserters of the Liberties and Property of the Subject: for indeed there cannot be assigned above two or three, in all their long forged List, that can with any Colour of Reason, or usual acceptation of the Word, be called Presbyterians.*

“VIII. Next we come to describe the manner of Mrs. Celliers sitting in State on the Pillory,<sup>1</sup> near the Maypole in the Strand, with her famous Wooden Shield, to defend her from the Fury of the People. *She was most justly sentenced to this ignominious Punishment for publishing an abominable lying Pamphlet, entituled Malice Defeated: A Book stuffed with so many Lies, and notorious Equivocations, and with so much Malice and Envy to all Protestants in general, that the like was never publickly sold.*

“IX. We describe the manner of Assaulting Justice Arnold, by Three notorious Ruffians; *one of whom, viz. Giles, hath been since Tryed, and found Guilty, and accordingly deservedly punished for it.*

“X. We next describe *The manner of their tearing their Treasonable Papers, for fear of a Discovery.*

“XI. In the next place, *we describe their Holy Fathers receiving comfortable Letters from England, (with Tears of Joy) of the likely Success of their Plot.*

“XII. Lastly, We describe *The manner of the Execution of William Viscount Stafford, on Tower-hill, who was impeached by the House of Commons in 1678 of High-Treason, in Conspiring the Death of the King; and was accordingly brought to Tryal before the House of Lords, in Parliament, on Tuesday the last day of November, and by them found Guilty, and sentenced to Death, on Tuesday following, viz. the Seventh of December, 1680, and accordingly executed on Tower-hill the of December.”<sup>2</sup>*

13¼ × 9 in. Brit. Mus. Library, C. 20 f. “Luttrell Collection,” vol. iii. p. 142.

<sup>1</sup> See “The Devil pursued; or, The right Saddle laid upon the right Mare,” 1680, C. 20, f. “Poetical Broad-sides,” p. 106.

<sup>2</sup> Number of the day omitted; the event in question took place, Dec. 20, 1680; see “The Papists Lamentation,” &c., Dec. 20, 1680, No. 1089, 1680.

1089.

THE PAPISTS LAMENTATION FOR THE LOSS OF THEIR AGENT  
WILLIAM VISCOUNT STAFFORD, together with the dread  
they are possessed with, fearing that more will quickly follow  
him the same way.

Preparations will be made,  
For those that cursed Plots have laid.  
For to be brought to Tryal fair,  
And now they're filled with despair.

Tune of, Fair Phillis your prevailing charms, or A Fig for  
France.

*London, Printed for J. Conyers at the black Raven in Duck-lane.*

[Dec. 20, 1680]

A BROADSIDE with four woodcuts: (1) represents a monk holding a cross against his right shoulder, and singing with open mouth. (2) A company of men seated, as if under a tent, three on each of two sides of a table, a seventh man stands upright with a trefoil (?) in his hand; on the table drinking vessels and dishes. (3) Two men, standing as if face to face and speaking to each other, each holding a crook, or staff, to the hooked portion of which is attached a streamer, such as was probably originally intended to contain speeches which might proceed from their mouths. This cut was often used in broadsides of the time. (4) An old man, seated at a table; the same woodcut as that which served as No. 1, in "Poor Robins Dream," 1680?, No. 1098, 1680.

Beneath the woodcuts are ten verses of a ballad, referring to the execution of Viscount Stafford, which took place Dec. 20, 1680.

Of these verses the following are the first, second, and last:—

" Lament, lament you Saints of Rome,  
Since Stafford hath receiv'd his doom,  
And we poor Souls are left behind  
Perplex'd and troubled in the mind,  
We see that God did strangely blast,  
And brought to light your Plot at last.  
Sure 'tis he hates such horrid things  
As Massacres, and killing kings.

" Let us lament his Rigid Fate,  
Who for Rome's cause we know of late  
Did like a stubborn Papist dye  
In hopes to live eternally,  
But in our Consciences we know  
It is unlikely to be so,  
For God doth hate such bloody things  
As Massacres, &c."

" 'Tis strange to think what Friends we had  
In England where our hearts now sad,  
Were once with joy compleatly fill'd,  
To think what blood would there be spill'd,

And in a moment we were lost,  
 Our Plot's discover'd, all things crost,  
 For God doth hate such bloody things  
 As Massacres, and killing Kings."

- 1.— $1\frac{1}{2} \times 2\frac{3}{8}$  in.  
 2.— $2\frac{1}{4} \times 3$  in.  
 3.— $3\frac{1}{4} \times 2\frac{3}{4}$  in.  
 4.— $2\frac{1}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
 vol. iii. p. 76.

1090.

THE PLOT IN A DREAM, OR DISCOVERER IN MASQUERADE.  
 By Philopatris 1680. [Dec. 1680]

THIS volume professes to disclose the secrets of the Popish Plot as they were revealed to the author in a series of visions and explanations from Phileroy, *i.e.* Titus Oates. The volume is illustrated by many plates: (1.) A folding plate, which represents the author standing against a tree, sleeping; before him is himself, or his spirit, talking to "Phileroy," who points to "*Popish Trinkets Laid aside.*" Beyond is a river and a ship, in which Jesuits and other conspirators are going to England. On the opposite bank is "*Strombolo,*" "the supposed place of Purgatory," says the text, evidently meaning Hell, a burning mountain, in which is a large cavern where is seated a "*Consult,*" consisting of the Pope, Cardinals, Jesuits, &c.: thus, as the book asserts, all the plots, whatever might be their external character, were concocted, and hence the instructions and pecuniary means were issued. The devil is blowing a bellows upon this party. (2.) The second plate faces page 115, and represents five noblemen conferring with a Jesuit and giving him a purse of money as their contribution to the expenses of the Plot. These "*Lords seduced by ye Jesuits*" are probably intended for Lords Arundel, Powis, Bellasis, Petre, and Stafford, who, as the discoverer asserted, were appointed to office under the alleged intended government. (3.) "*Ye Grand Consult at ye White horse.*" This house was situated in the Strand, and said to have been the chief resort of the Jesuits, with whom Oates is conferring. (4.) "*Kirby offering Oates Information.*" Kirby was a chemist, and the person who accosted the king as he was walking in the Park, and gave the first intimation of the Plot. He was afterwards examined by the Council. (5.) "*The 4 Ruffians Attempting to kill the King.*" These were four Irishmen, who were to receive twenty guineas each for stabbing the king. The scene really represented is that of the imputed attempt of Grove and Pickering to shoot the king in Windsor Park with silver bullets. The design is curious, as showing the manner of the royal promenade. (6.) At page 150 is, "*Sir E. B. Godfrey murdered.*" He is carried before a man on horseback; his body is also lying upon the ground pierced by his own sword. (7.) "*D. Oates siezing of Jesuits.*" Several of this order were apprehended on the false information of Oates. (8.) "*Execution of a Traytor.*" This shows the ordinary hanging of a malefactor, or may refer to the execution of Staley the banker: also "*Reading standin in The Pillory.*" Reading was the lawyer who was employed by the Roman Catholic Lords Arundel, Petre, Bellasis, Powis, and Stafford, then confined in the Tower. He endeavoured to bribe Bedloe to alter part of his evidence, in order to insure the acquittal of the accused. Bedloe told this to Prince Rupert, and ultimately Reading was set in the pillory, and his conduct helped to ruin his clients. (9.) Facing page 268 is, "*Papists hireing Ser<sup>o</sup> to fire houses.*" Father Gifford was alleged to have engaged one Nicholas to contrive the burning of private houses. This person bribed Elizabeth Oxley, the maid-servant of Bird, an attorney, and she set on fire his papers; but on this occasion the fire was speedily extinguished. (10.) "*E. Stafford beheaded.*" He was found guilty of high treason, and condemned to be executed; the more barbarous part of the sentence was remitted by the king,

but he was beheaded on Tower Hill. It is noteworthy that the inscription to the subject described him as "E. [Earl] Stafford," whereas this unfortunate nobleman never held that title, being Viscount Stafford; his eldest son Henry was, in consideration of his father's sufferings, made Earl of Stafford, but this was not until October 5, 1688. (11.) "*Parliament return from Oxford*" 1681. (12.) "*Meal tub Plot defeated.*" The papers disclosing the particulars of this pretended plot were found at the bottom of a meal-tub in the house of Madame Cellier, an obscure French midwife: see the references given with "*Stranger's Case Strangely Altered,*" Oct. 1680, No. 1083, 1680, especially "*The Popish Damnable Plot,*" Dec. 20, 1680, No. 1088, 1680, No. VII., where a design, almost identical with this, appears.

The title of the above-named book runs thus: "*The Plot in a Dream: or the Discoverer in Masquerade in a Succinct Discourse and Narrative of the late and present Designs of the Papists against the King and Government.* By Philopatris. London, Printed by T. Snowden for John Hancock and Enoch Prosser and are to be sold at their Shops at the Three Bibles next Popes-Head Alley over against the Royal Exchange in Cornhill, and at the Rose and Crown in Swethings Alley at the East end of the Royal Exchange in Cornhil, 1681." With other testimonials is one in verse by "T. D." (Thomas Dangerfield?). It gives an account of the "Plot" from the witness's point of view, with the names of the personages who were concerned in the matter so slightly concealed that "Lobel" stands for Bedloe, "Lindub" for Dublin, "Fitz-Jenny" for Jennison, "Fordstaff" for Stafford, &c. As to the use of the last of these false names, see the evidence of a witness at the trial of the unfortunate peer, who deposed to the use of Stafford's name, among others, by a Jesuit saying that a certain person would be found to be but a weak staff to lean upon. By this form of speech, as the witness averred, he understood the name of Lord Stafford to be implied.

"Philopatris" was a *nom de plume* employed by Charles Blount, one of Lord Shaftesbury's writers at this time, and, later, of "*A Just Vindication of Learning and the Liberty of the Press.*"

Thomas Dangerfield was killed by misadventure and by means of a thrust in the eye inflicted by Mr. Francis, of Gray's Inn, who met the coach which bore him back from Tyburn; Francis approached and asked the culprit an insulting question, to which the latter replied with insolence, whereupon the aggressor struck at the prisoner with a cane and inflicted the fatal wound. On this account Francis was hanged. See for this, and accounts of the behaviour of Dangerfield at his trial, "*The Autobiography of Sir John Bramston,*" p. 194, &c.

The "*White Horse Tavern in the Strand,*" alluded to above, and frequently elsewhere, was long reputed as a rendezvous for Roman Catholics (see "*A Relation of A Strange Apparition in an Ale house next doore to the White Horse, against Sommerset-House in the Strand; where a Company of Papists were at their Erisons; as is conceived of the Devill in an ugly black shape disturbing them, and tearing the Rugge and scattering it to peeces up and downe the Roome,*" 1641, E. 180/19.

Folding plate,—  $6\frac{3}{8} \times 5\frac{3}{8}$  in. Brit. Mus. Library (Grenville), 3550.  
Three smaller plates,— $2\frac{1}{8} \times 5$  in.

## 1091.

"THE DREADFUL APPARITION; THE POPE HAUNTED WITH GHOSTS. In Relation to Sir Edmundbury-Godfrey's Murther, and the Visitations of the late Sainted Traytors, who Suffered for the Romish-Cause."

Printed for J. Jordan, at the Angel in Guiltspur-Street, without Newgate. 1680.

[1680]

"THE Figure being by the Verses at large Explained."

A print showing how the devil leads the ghost of Coleman, with a halter round his neck, to the bedside of the Pope; an angel conducts the spirit of Godfrey; those of Whitebread and Harcourt are in shrouds, and, with a bishop, cardinal, &c., follow. From their mouths labels proceed, inscribed thus:

|  |   |
|--|---|
| The Pope in bed.                                   | <i>"Away! Away! am not I pope of Rome.<br/>torment me not before my time is Come."</i>                      |
| The devil, in the form of a dragon.                | <i>"Your Sert Sr! Ned Coleman doth appeare<br/>he'll tell you all, therefore I brought him here."</i>       |
| Coleman's Ghost.                                   | <i>"S<sup>r</sup> you are Cause of my Continuall paine,<br/>My Soul is Lost, for your Ambitious gaine."</i> |
| Godfrey's Ghost, introduced by                     | <i>"Repent great S<sup>r</sup> and be for ever blest,<br/>in Heaven with me that happy place of rest."</i>  |
| Angel, in a "Roman shape."                         | <i>"O Chariety! who mercy craves for those:<br/>With Blüddy hands that ware his Cruell foes."</i>           |
| Whitebread's Ghost, with a sword through the body. | <i>"I am perplexed with perpetuall fright;<br/>but who is this appeares this dreadful night."</i>           |
| Harcourt's Ghost, with a sword through the body.   | <i>"Tis Godfreys Ghost I wish all things be well<br/>that we may have our Pope of Rome in hell."</i>        |
| A Bishop.  | <i>"Let vs depart and Shun their cruell fate,<br/>and all repent before it is to late."</i>                 |
| Cardinal.  | <i>"Come let us flie with all the Speed we may,<br/>Ye Devil els will take us all away."</i>                |

Below are these verses:

|                 |   |
|-----------------|---|
| <i>"Nuncio.</i> | Horrors and Death! what <i>dismal Sights</i> Invade<br>His Nightly Slumbers, who in <i>Blood</i> does Trade.<br>The Ghostly Apparitions of the Dead;<br>The <i>Bless'd</i> by Angels; <i>Damn'd</i> by Demons <i>Leud</i> :<br>'Tis sure, <i>Romes</i> Conclave <i>must</i> Amazed stand,<br>When <i>Souls</i> Complaining, thus against <i>them</i> band;<br>Who <i>All</i> but <i>One</i> to please Ambitious <i>ROME</i> ,<br>Have Gain'd <i>Damnation</i> for <i>Their</i> Final <i>DOOM</i> .<br>Hear how <i>They</i> Curse <i>Him</i> all, but <i>He</i> who fell<br>Great <i>Brittains</i> <i>Sacrifice</i> by <i>Imps</i> of Hell;<br>Who shew'd <i>Their</i> <i>Bloody</i> <i>Vengeance</i> in the <i>Strife</i> ,<br>To Murder <i>Him</i> , who <i>Business</i> had for <i>Life</i> .   |
| <i>"Pope.</i>   | <i>How</i> do my <i>Eye-Balls</i> <i>Roul</i> , and <i>Blood</i> run back,<br><i>What</i> <i>Tortures</i> at this sight my <i>Couscience</i> <i>Rack</i> ;<br><i>Oh!</i> <i>Mountains</i> now fall on me, some <i>Deep</i> <i>Cave</i><br><i>Pitty</i> me once, and prove my <i>speedy</i> <i>Grave</i> .<br><i>Involv'd</i> in <i>Darkness</i> , from the <i>Seated</i> <i>Light</i> ,<br><i>Let</i> Me abscond in <i>Everlasting</i> <i>Night</i> .<br><i>Torment</i> me not; you <i>Shades</i> , before my time,<br><i>I</i> do confess, your <i>Downfalls</i> was my <i>Crime</i> ;<br>To <i>Satiate</i> my <i>Ambition</i> and <i>Revenge</i> ,<br><i>I</i> push'd you on to this <i>Immortal</i> <i>Change</i> .<br><i>But</i> <i>Ah!</i> fresh <i>Horrors</i> , <i>Ah!</i> my <i>Powr's</i> grown weak,<br><i>What</i> art thou <i>Fiend</i> ? from whence? or where? <i>O</i> <i>Speak</i> ;<br><i>That</i> in this <i>Frightful</i> <i>Form</i> , a <i>Dragon's</i> hew<br><i>Presents</i> One <i>Sainted</i> , to my <i>Trembling</i> <i>View</i> ? |

- " *Fiend.* By Hells Grim KING's Command, on whom I wait,  
I've brought your Saint his Story to relate;  
Who from the black *Tartarian-Fire* below,  
So long beg'd Absence as to let you know  
His Torments, and the Horrid Cheat condole,  
You fix'd on him to Rob him of his Soul.
- " *Pope.* O! spare my Ears, I'll no such Horrors hear;
- " *Coleman.* You must, and know your own Damnation's near:  
You must ere long be *Plung'd* in Grizly Flame,  
Which I shall laugh to see, tho, rack'd with pain  
Thou *Grand Deceiver* of the Nations All,  
Contriver of my *Wretched Fate and Fall*:  
Thou who didst push me on to Murther *Kings*,  
Persuading me for it on *Angels Wings*  
I should *Transcend* the Clouds, be ever *Blest*, }  
And be of *All* that Heav'n cou'd yield, *possess*, }  
But these I mist, got *Torment* without *Rest*: }  
For whilst on *Earth* I stand, a *Hell* within  
Distracts my Conscience, pale with horrid Sin:  
Instead of *Mortals* Pardon, *One* on High,  
I must your Everlasting Martyr Fry;  
Whilst Name of *Saint* I bear on Earth, *below*  
It stirs the flames, and much Augments my *Woe*.
- " *Pope.* Horrors! 'tis Dismal, I can hear no more,  
O! *Hell and Furies*, how I have lost my *Pow'r*.
- " *Sir E. Godfrey.* See Sir this Crimson Stain, this baleful Wound  
See Murther'd me, with *Joys Eternal* Crown'd;  
Though by the *Darkest Deed* of Night I fell,  
Which shook *Three Kingdoms*, and *Astonish'd Hell*:  
Yet rap'd above the Skyes to Mansion bright,  
There to converse with Everlasting Light;  
Thence got I leave to View thy *Wretched Face*,  
And find my Death thy Hell-born *Plots* did race,  
And next to the *Almighty Arm* did Save  
Great *Abion's* Glory from its yawning Grave;  
From *Sacred Bliss* my Swift-*Wing'd* Soul did glide,  
Conducted *Hither* by my *Angel-Guide*,  
To let thee know thy Sands were almost run,  
And that thy Thread of *Life* is well-nigh Spun;  
*Repent* you then, Wash off the *Bloody Stain*,  
Or *You'l* be Doom'd to *Everlasting Pain*.
- " *Angel.* Come Worthy of *Seraphick Joys Above*,  
Worthy *Our* converse, and *Our Sacred Love*;  
Who hast Implor'd the Great *Jehove* for One  
Who *Shed* thy Blood, to *Snatch* thy Princes *Throne* }  
In this thy *Saviour's* Great Examples shown: }  
Come let *Vs* hence, and leave *Him* to his Fate,  
When *Divine Vengeance* shall the Business State.
- " *Pope.* Chill Horror seizes me, I cannot flye;  
Oh *Ghastly!* yet more *Apparitions* nigh?
- " *Whitebread.* Thus wandering through the *Gloomy Shades*, at last  
I've found *Thee*, Traytor, that my *Joys* did Blast,

Whose *Dam'd Jujunctions, Dire Damnations* Seal'd,  
 And *Torments* that were never yet Reveal'd:  
 Mirrihords of *Plagues, Chains, Racks, Tempestuous Fire,*  
 Sulpherian *Lakes* that Burn and ner Expire,  
 Deformed *Demons, Uglie*r far than Hell,  
 The Half what *We Endure*, no Tongue can Tell;  
 This for a *Bishopricks* I Undergo,  
 But *Now* would give Earth's *Empire* wer't not so.

"*Pope.*      *Retire, Good Ghosts, or I shall Dye with Fear.*

"*Harcourt.*    Nay stay Sir, first You must *my Story* Hear:  
 How could you thus *Delude* your *Bosome-Friend*?  
 Your *Foes* to *Heaven*, and *Vs* to *Hell* thus send;  
*Damnation* seize You for't; ere long You'll be  
 Plung'd *Headlong* into vast *Eternity*;  
 There for to Howl, whilst *We* some *Comfort* gain, }  
 To see You welter in an *Endless* Pain,  
 And without *Pitty*, justly there *Complain*. }

"*Pope.*      *Ho! Cardinals and Bishops, haste with speed,*  
*Bell, Book, and Candle fetch, let me be free'd:*  
*Ah! 'tis too late, by Fear* Intransc'd *I lye.*

"*Bishop.*      Heard you that Groan? with speed *from hence* let's flye

"*Cardinal.*    The *Fiend* has got *Him*, doubtless, lets away,  
 And in *this* *Ghastly* place no longer stay.

"*Bishop.*      Dread Horrors seize me, *Fly*, for *Mercy* call,  
 Least *Divine Vengeance* over-whelm *Vs* all."

It is probable that this broadside owed its existence to the publication of Oldham's "Satires on the Jesuits," where the ghost of Garnet appears and vigorously denounces his opponents. These satires were in the first case published in 1679, the year before this broadside came forth, and had extraordinary success and effect; the third edition appeared in 1685, the eighth in 1782.

$11\frac{3}{4} \times 7\frac{1}{2}$  in.

## 1092.

### A TRUE NARRATIVE OF THE HORRID HELLISH POPISH-PLOT.

To the Tune of Packington's Pound. The First Part.  
 (By Faithorne. In an old handwriting at the top, "A burlesq on the Popish Plott, 15 May, 1682.") [1680]

A BROADSIDE with verses, notes and references; also twelve scenes from the Popish Plot; under each scene are two lines which describe it, thus:—

- (1.) "Behold Two Crafty Iesuits fighting,  
 Only to draw a Zealous Knight in."

Two men at fisticuffs in a courtyard, *i.e.*, Somerset House Gate, with houses at the back, a flight of steps leading upwards on the right, and a balustrade on the left; on the steps appears a third man, who looks on at the scuffle (see parts of the same scene in "Justice Godfrey drawn in upon a Pretended Quarrel;" one of the subjects in "England's Grand Memorial," &c., 1678, No. 1064, 1678). In the distance enters Sir E. B. Godfrey, "A," with his cane flourished between

two men who have been fighting, and exclaiming, "*I Charge ye keep ye Peace.*" Through a gateway, doubtless that properly called Somerset House Gate, is a glimpse of the Back Court, with figures of two gentlemen and a porter, who bears a load upon his back.

- (2.) "Whom striving to apease their brangle,  
That weak Old man doe's basely strangle."

Apparently a view of the same place, looking in another direction, *i. e.*, over the river, where scullers appear in their boats, one with a passenger. To them two men seem to be shouting "*Next Oares.*" On the left is a garden, with a detached building near its railings; at the door stands a man; on the right is the pseudo-classical façade of Somerset House. In the foreground "*Green*" appears in the act of strangling Sir E. B. Godfrey, while, standing quietly, with his hand in his vest, is "*Berry Watching.*"

- (3.) "See how they view him with delight,  
Whilst Ladys dance and P——t spright."

Shows how the corpse of the knight was described to have been taken to a chamber, where it is inspected by two Jesuits, with a rosary and dark-lantern; another man (Bedloe) threatens the deceased Justice with his fist. In the background are four ladies dancing for joy, and a fifth entering the room with a chamber-pot in her hand. The letter "*B*" refers to below, where it is stated that "This is the famous Spright with the Chamber-pot, which did so certainly appear to the Popish Ladies, when they danced about the Body, as 'tis certain it did afterwards appear to some *True Protestant Ladies* in the same place."

- (4.) "By watchful sentrie th' are not seen,  
For th' Devil thrusts his Paw between."

Shows the passage of the sedan chair before the sentry and under the convoy of the devil, "*D*," who is flying above the vehicle and its bearers. Berry, who bears the front of the chair, cries "*Hem, Hem,*" which, as a note, "*C*," states, was "the watchword of Berry to open the Gate. See his Tryal, p. 19." Notes "*D*," and "*E*," at the foot of the print, which latter refers to the next design, state as follows: "We may well suppose the Devil help'd them when they pass'd invisible so close to the Centry: and we may be more assured, they could not without some Diabolical Art make him [Sir E. B. Godfrey], after so many days being dead, bend his Legs to sit in the Chair, and then to stretch them out stiff again; as he was found on *Primrose-Hill.*"

- (5.) "'Tis strange though how his joyuts are bended,  
In Chair; and then againe extended."

Represents, (1) the body of Sir E. B. Godfrey being removed from the sedan chair, and one of the bearers exclaiming, "*Stretch out his Leggs*" (see notes "*D*," and "*E*"); and (2) the corpse of the same lying as it was found, with a sword sticking through it.

- (6.) "Our Towns They burn, our goods they plunder,  
By such sly tricks, t'will make you wonder."

Indicates the burning of London by Jesuits and others, as alleged to have been part of the scheme of the Popish Plot. Men are throwing grenades and fire-balls into the houses, others walk away with bundles of plunder, and are pursued by "*Sir W. W(aller)*," with the cry, "*Stop Theife.*" In the foreground are two persons, "*Iesuites disguise,*" *i. e.*, as chimney-sweepers, and exchanging passwords: "*Trap,*" says one; "*Trap cum Cruce,*" replies the other. Note "*F*" adds: "The Jesuits most ingenious Game of Trap, which to understand you must read *Bedloes Narrative of the Fires*, p. 16 and 17. Read it throughout. 'Twill show you plainly how the Papists burnt *London*; or if you desire to be confirmd in so neces-



sary a belief by an undeniable Authority, read the new Inscription on the *Monument* (on Fish Street Hill, London) and that on the house in *Pudding-Lane*, which were purposely design'd to convince all the World of this Truth, and safely to convey it to Posterity."

- (7.) "You'll wonder more how they durst venture,  
For killing King, to signe Indenture."

Represents the alleged "Consult" of the Jesuits at the White Horse tavern in the Strand (see "The Plot in a Dream," Dec., 1680, No. 1090, 1680), with the "forty" Jesuits in the act of handing the "*Indenture*" or "Covenant" for killing the king to Dr. Oates. One party says, "*We deliver this as o' Act & Deed,*" another adds, "*To the Vse of Dr. O.,*" who, standing on the side of the table which is opposed to theirs, takes it in his hand.

- (8.) "Behold their Generall, a stout Tory.  
Peters's ayme was only Glory."

Represents "*Ld Genl Bellais*" (Bellasis), who was averred to have been appointed to that office, although he was, as here drawn, a martyr to gout. He is seated in an easy chair, a drum beside him, his feet on a stool, and, holding a crutch-stick in his left hand, exclaims, "*Lead up ye Pilgrims,*" to "*Lieut.-Genl Peters*" (Lord Petre), who was alleged to have received that post, and is here on horseback, caracoling towards the gouty Bellasis, with his sword in his hand, pointing to some armed men in the background, and exclaiming, "*We'le give no quarter.*"

- (9.) "Powis might hope to mend his fortune,  
What Staffords end was, we are certain."

Here "*Pay Mtr. Genl. Stafford,*"—such was the honour which, according to the witnesses of the Popish Plot, was held by this unfortunate nobleman—is seated at a table receiving the applications of some of the plotters, who cry, "*We want our Pay,*" with the answer, as he holds up an empty purse, "*Goe to ye Treasurer, my baggs are empty,*" and pointing to the so-called "treasurer," Lord Powis, to whom several other persons are already applying and hearing, with long-drawn countenances, his statement, "*Theres Pardons plenty,*" as he points to three packages of "*Dispensations,*" "*Pardons*" and "*Bulls,*" which are described as "*The Popes Treasure.*"

- (10.) "Their Chancelor ner'e studied Law,  
Their Major General Campe nee'r saw."

Shows "*Ld Chancellr Arundel*" (Henry, Lord Arundel of Wardour, to whom this dignity was awarded), sitting in the robes of his alleged office and replying to the demand of "*Majr Genl Ratcliffe,*" "*Where's our Commissions?*" with the humorous statement, "*On Langhorns Table Bedloe saw them.*" Richard Langhorne, counsellor, was executed for his alleged share in the Popish Plot, July 14, 1679. The note "*G.*" refers to "Langhorns Memoires."

- (11.) "The pious Pilgrims inclination,  
Was to pervert and damn this Nation."

Shows the march of the alleged Army of Pilgrims, which was to cross the sea from St. Jago in aid of the Popish Plot. They are led by a monk bearing a cross, who replies, "*But none knows how*" to a pilgrim who says, "*To Cross ye Seas w' have made a Vow.*" The "*Spanish pilgrims,*" as these men are described, are shown as if in the act of marching straight into the sea, which is at their feet. Above the army waves a banner, on which is "*PLENARY INDULGENCE.*"

- (12.) "And Irish Tory with black Bill,  
Wou'd kill us all; if we sit still."

The "*Irish Army lies Incognito*," represented by an array of men armed with bills and bearing banners, with the keys saltire of St. Peter and the Papal tiara emblazoned upon them. Two commanders stand in front of the troops; one demands, "*Where were those Bills made?*" the other replies, "*At Bilboe & Salamanca.*" This is an allusion to Oates' evidence on the Plot. The note "*H*" states: "The Dr does not tell us, where these forty thousand Bills were made; but our reason tells us, that t'was very necessary they should be hammered as privately as possible (for fear of Discovery) and therefore *Bilboe* and *Salamanca* may pass far more probable than London or any Town in *England*."

Beneath the designs, as above described, is "The Contents of the First Part."

*How Sir Godfrey is Kill'd, his Body they hide,  
Which brought out in Chair, a Horse-back do's ride :  
How Jesuits disguis'd, our Houses do Fire ;  
How subtly they Plot, and King's Death Conspire ;  
Of divers Great Lords drawn in, to their Bane ;  
An Army of Irish, and Pilgrims from Spain.*

## I.

Good People I pray you give ear unto me,  
A Story so strange you have never been told,  
How the *Jesuit*, *Devil*, and *POPE* did agree,  
Our *STATE* to destroy, and *Religion* so old.

To murder our *KING*,  
A most Horrible Thing !

But first of Sir *Godfrey* his Death I must sing ;  
For how e're they disguise it, we clearly can see,  
Who Murder'd that Knight no good *Christian* could be.

*The truth of my Story if any man doubt,  
W' have Witnesses ready to Swear it all out.*

## II.

At *Somerset-house* there is plain to be seen,  
A *Gate* which will lead you into the *Buck-Court*,  
This *Place* for the *Murder* most fitting did seem,  
For thither much People does freely resort :

His *Body* they toss'd

From *Pillar* to *Post*,

And shifted so often, 't had like t'have been lost ;  
To watch with *Dark Lanthorn* the *Jesuits* did go,  
But never mistrusted our *Honest Bedloe*,

*The truth of my Story, &c.*

## III.

Least such close Contrivements at length might take Air,  
When as his dead *Body* corrupted did grow,  
They carried him out in *Invisible Chair*,  
And set him a *Horseback* to ride at *So-hoe*.

His own *Sword* to the *Hilt*

To add to their *Guilt*,

They thrust through his *Body*, but no *Bloud* was spilt ;  
'T have it thought he was kill'd by a *Thief*, they did mean,  
So they left all his *Money*, and made his *Shooes* clean.

*The truth of my Story, &c.*

## IV.

To shew now th' excess of *Jesuitical Rage*,  
They this *Loyal City* to ruine would bring,

'Cause you *Citizens* are so *Religious and sage*,  
 And ever much noted for *true* to your *King*;<sup>1</sup>  
     T' your *Houses*, they go,  
     With *Fire* and with *Tow*,  
 Then *pilfer your Goods*, and 'tis well you scape so ;  
 Y'have seen how they once set the *Town* all in *flame* ;  
 And divers times since have attempted the same.  
     *The truth of my Story, &c.*

## V.

By *Bedlo's Narration* is shewn you most clear,  
 How *Jesuits* disguis'd into *Houses* will creep ;  
 In a *Porter* or *Carman's Frock* they'l appear,  
 Nay they will not disdain to cry *Chimney-sweep* ;  
     Or sell you *Small-Cole*,  
     Then drop in *some hole*  
 A *Fire Ball*, or thrust it up by a *long Pole* ;  
 But I now must relate a more *Tragical* thing,  
 How these *Villains* conspir'd to *murder* our *King*.  
     *The truth of my Story, &c.*

## VI.

At the *White-horse* in *April* there was a *Consult*,  
 Where *Jesuits* a *Covenant* wickedly frame ;  
 The *Death* of our *Sovereign* was the *Result*,  
 To th' which at least *Forty* all signed their name.  
     They wou'd not do that  
     I' th' place where they sat,  
 Trusty *Oates* must convey it, from this man to that ;  
 To make sure work, by *Poyson* the *Deed* must be done  
 And *Stab'd* with a *Dagger*, and *Shot* with a *Gun*.  
     *The truth of my Story, &c.*

## VII.

For fear at *St. Omers*, their *Oates* might be miss'd,  
 Th' agreed with a *Devil* t' appear in his place,  
 In a *Body of Air*, believ't if you list,  
 Which squeek'd just like *Oats*, and mov'd with the same grace ;  
     'T could Lie, it could Cant,  
     Turn eyes like a *Saint*.  
 And of our great *Doctor* no feature did want.  
 Thus *Forty* might *Swear* they saw *Oates* ev'ry day,  
 But sure *Oates* was here, and the *Devil* saw they.  
     *The truth of my Story, &c.*

## VIII.

From *Father Oliva Commissions* did come,  
 To raise a *great Army* much *Treasure* is spent :  
 Th' *Old Man* was resolved to take *Post* from *Rome*,  
 To ride at the *Head* of them was his intent ;  
     Lord *Bellas'* was fit,  
     Who can deny it,

<sup>1</sup> An ironical reference on the part which the citizens of London took against Charles I.

To Command in his place, When's *Gout* wou'd permit;  
 Lord *Stafford* was fittest to trust with their Pay,  
 Old *Ratcliff* to range them in Battel Array.  
*The Truth of my Story if any man doubt,*  
*W' have Witnesses ready to Swear it all out.*

## IX.

Th' *High-Treasurer's* place the *Lord Powis* did please,  
 Men of *desp'rate Fortune* oft venture too far;  
*Lord Peters* wou'd hazard *Estate*, and his *Ease*,  
 And *Life* for the *Pope* too, in this Holy War;  
*Lord Ar'ndel* of Old,  
 So Warlike and bold,  
 Made choice of a *Chancellor's Gown* we are told.  
 All these did Conspire with the *Lord Castlemaine*,  
 Whose *Plot* was to catch his old *Dutchess* again.  
*The truth of my Story if any man doubt,*  
*W' have Witnesses ready to Swear it all out.*

## X.

Great store of wild *Irish* both civil and wise,  
 Designed to joyn with the *Pilgrims of Spain*,  
 Thirty Thousand being ready there all in good guise,  
 Had vow'd a long *Pilgrimage* over the *Main*.  
 To arm well this Host,  
 When 't came on our Cost,  
*Black Bills forty thousand*, are sent by the Post,  
 This *Army* lay privately on the *Sea Shore*;  
 And no man e're heard of them since nor before,  
*The truth of my Story if any man doubt,*  
*W' have Witnesses ready to Swear it all out.*

*My Witnesses I bring, and produce the Record,*  
*D'ye think th' are Perjur'd. 'Tis false and absur'd,*  
*Wou'd th' Godly hang Papists for Interest or Pique?*  
*Wou'd a Docter Swear false for Ten Pound a Week?"*<sup>1</sup>

$15\frac{5}{8} \times 11\frac{1}{8}$  in.

## 1093.

A TRUE NARRATIVE OF THE HORRID HELLISH POPISH-PLOT.  
 To the Tune of Packington's Pound. The Second Part.  
 (By Faithorne. In an old handwriting at the top, "A bur-  
 lesq. on ye Popish plott, 1 June 1682.")

[1680]

A BROADSIDE with twelve scenes from the Popish Plot. Under each scene are two lines, which describe it, continuing The First Part, No. 1092, 1680.

<sup>1</sup> See "The Gentleman's Magazine," "Sir Edmund Berry Godfrey," 1849, April, and, in the same volume, September, "Picture Cards of the Papists' Plot." Also "Catalogue of a Collection of Printed Broad-sides in the Possession of the Society of Antiquaries of London," compiled by R. Lemon, 1866.

- (1.) "From Poperie to save this Nation,  
A Doctor ventures his Damnation."

The administration of the Sacrament by a Roman Catholic priest before an altar, above which a picture represents Judas giving the kiss of betrayal to Christ, with "*Ave Rabbi*." Among the recipients are those who afterwards declared that they had betrayed their souls to save England. One exclaims "*Mea Culpa*"; another, the same; a third, "*Mea Maxima Culpa*," as they kneel before the rails of the altar. A note, "I," says to the reader, "Be not scandaliz'd at a word or two of *Latine*. 'Tis only to show the folly of the Papists, who pray in an unknown Tongue."

- (2.) "Commits Idolatry, for our sakes  
And of false Oaths noe scruple makes."

Titus Oates, with others, taking the oath of secrecy, on his knees before a Jesuit. Bedloe (?) kneels behind the former, and, with him, lays his hand upon the book, which the priest holds before them. Oates says, "*So help me God*." The chamber represented has evidently been extemporized as a chapel; the windows are barred; a table serves, with a cloth over it, for an altar; above the last hangs upon the wall a picture, representing the false witnesses testifying against Christ before the High Priest of the Jews, "*Their Witnesses agreed not together*."—*Mark xiv. 56*.

- (3.) "Taisborough hides armes in open Rooms,  
A Knight in his Fore Fathers Tombes."

Sir H. Taisborough hiding arms in the coffins of his ancestors. Five men expelling skeletons from coffins, in a crypt. Through an opening in the wall, two men are seen bearing arms into a house, and bending under their burdens. Note "*L*" explains, "Arms for 5 or 600 Men were hid in his Parlour; yet by *Art Magick* were invisible to the Gentlemen of the Country, who often dined with him in the same Room. See his Tryal." Note "*M*" says, "Sir *H. T.*'s Vault was search'd for Arms, and Coffins opened; but all the Arms they had hidden there were turned to Bones." One of the men has an arm bone, or humerus, in his hand.

- (4.) "An other where noe man woud thinke  
Gunpowder hides, in filthy sinke."

The search for gunpowder in Sir R. T.'s sink. Men are digging in a courtyard of a house; a gentleman holds his nose and exclaims, "*Faugh I Smell Gunpowder*." Note "*N*" says "Sir *R. T.*'s Sink was searched for Arms and Gunpowder; yet not so much as one *Black-Bill* could ever be found there, nor in any other place."

- (5.) "The Popes Cheife Agent was soe poor  
He Begd an Almes at Pickerin's dore."

The Pope's agent begging at Pickering's door; Oates begging in rags, with the entreaty, "*Something for a poor Scholar*;" and the figure of a woman, who replies, "*Get you gone, and be haug'd*." Note "*O*" refers to the trial of Sir George Wakeman, the queen's physician, for an explanation of this.

- (6.) "Pickerin had Kild the King, noe doubt  
But Bullets lost, and Flint dropt out."

The alleged attempt to murder the king. Groves and Pickering kneeling behind a bush in St. James's Park (? Windsor Park), while the king, attended before and behind by two gentlemen, passes by. One alleged assassin, standing up and looking at the lock of his gun, says, "*How are we cross'd, My Flint was loose*." The other, Groves, replies, as he kneels behind the shrub and turns to his companion, "*And my Silver Bullets' lost*."

- (7.) "And powder too, was very scarce  
For whh Old Whitebread Whips his A——."

Pickering's chastisement. The so-called regicide kneeling at the side of a bed-

stead with his points loosed and hinder parts displayed, while a priest, Thomas Whitebread, Provincial of the English Jesuits, vigorously birches the uncovered portion of his body, and exclaims, "*One and Twenty*," i. e., cuts with the birch, against which the victim interposes his hand to save his buttocks. On a table is a Jesuit's cap and a paper inscribed, "*Iohannes Paulus de Oliva*," i. e., the General of the Order of Jesus at Rome.

- (8.) "Our Doctor he does cudgell basely  
And dare you (says he) to my face lye."

The cudgelling of Oates by Whitebread. The interior of the chamber of the latter. N.B. That in both this and preceding cases the bedroom is represented as the place of interview between the personages. Whitebread, who flourishes a great stick as if about to strike the "witness" with it, cries "*How dare you*." Oates, in the attitude of running away, apologises, "*Oh hold 'Twas another in my Coate*." Note "Q" says, "Either another man in such a Coat, or else (as some believe), the Devil in his likeness, went often to Court, and occasion'd this unlucky mistake, which was the cause of his being beaten. See the *Jesuits Tryal*, p. 16, 17. Many may perhaps wonder, that the crafty *Jesuits* would suffer him to be in such a miserable *beggerly Condition*; and much more, that they should beat and abuse one, whom they had trusted with Secrets of so high a nature. But we can easily answer this, and an hundred other seeming improbabilities, by saying, *They were infatuated*."

- (9.) "Since naught but blowes is to be got  
Wise Oates discovers Iesuits plot."

Oates before the Council, replying to the question of the king, who, when the "witness" deposed to certain acts in which he declared Don John of Austria was concerned, bade him "*Describe Don John*." Oates, who evidently had never seen even a portrait of that prince, replied, "*A tall black man*." Whereas, as the king, who knew him well, said, "Don John was fair, short and fat."

- (10.) "His Eyes are dim, by Candle light  
And growing faint, does not swear right."

Oates prevaricating before the Council. When asked to identify one of the more important victims, he shifted his ground, and fainting, or pretending to faint, and pleading defective light and sight, cried, "*I know him not, God forbid I should accuse him*."

- (11.) "They life and money, Al refuse  
The fatal Rope, they freely choose"

The refusal of the accused to confess their guilt in the alleged Popish Plot. The interior of a prison; a man, evidently intended for Shaftesbury, offering to the prisoners in question their choice between a large purse and a halter; he says, "*Which hand will you have*."

- (12.) "And to be cut into fowr Quarters  
Cause they'd be Canoniz'd for Martirs."

The hanging and quartering of the accused. They say, with ropes round their necks, "*We are Innocent*," "*God bless ye King*," "*And forgive our Enemies*."

Here follows the second part of the ballad, or "True Narrative."

"The Contents of the Second Part."

"*Of Arms under ground for Horse and for Foot;  
The KING almost Kill'd, but Gun will not shoot,  
For which Pick'ring is whipt. All of them swear  
To be true to the PLOT; yet Oats, not for Fear*

*Nor Revenge, (though turn'd away, and well bang'd)  
Discovers them all; The Jesuits are Hang'd.*

## I.

The PLOT being thus subtly contriv'd as you hear,  
To God knows how many this Secret th' impart,  
Some famous for Cheats, yet their Faith they don't fear;  
To tye a Knave fast they had found a new Art.

They swore on a Book,  
And Sacrament took;

But you'll find, if into their grave Authors you look,  
Forswearing's no Sin (as Recorder well notes)  
Nor Treason, Rebellion, nor Cutting of Throats.

*The truth of my Story if any man doubt,  
We have Witnesses ready to Swear it all out.*

## II.

Still blinded with Zeal, and inveig'l'd by Hope,  
Store of Arms they provide for Fight and Defence,  
Three Lords must command, as Vice-Roys of the Pope,  
And all over England they raise Peter-pence.

Their Letters they send  
By Bedlow their Friend,

Or else by the Post, to shew what the intend  
Some hundreds Oats saw, which the Jesuits did write,  
'Tis a wonder not One of them e're came to light.

*The Truth of my Story, &c.*

## III.

Pounds Two hundred thousand to Ireland they sent;  
Fifteen thousand to Wakeman for Potions and Pills;  
Forty thousand in Fire-works we guess that they spent;  
And, Item, Ten thousand to pay for Black-Bills;

Fifteen hundred more  
Grove should have they swore;

Four Gentlemen Ruffians deserved Fourscore;  
Pious Pickering they knew was of Masses more fond,  
And for Thirty thousand they gave him a Bond.

*The truth of my Story, &c.*

## IV.

These two, to Kill the King by fair promises won,  
Had watch'd now some years in St. James's Park;  
And Pick'ring who never yet shot off a Gun,  
Was about to take aim, for he had a fair mark:

Just going to begin't  
He missed his Flint,

And looking in Pan, there was no Powder in't;  
For which he their Pardon does humbly beseech,  
Yet had thirty good lashes upon his bare Breech.

*The truth of my Story, &c.*

## V.

But a sadder mischance to their PLOT did befall,  
For Oats, their main Engine, fail'd when it came to't;  
No marvail indeed if he cuzen'd 'em all,  
Who turn'd him a begging, and beat him to boot:

He wheeling about,  
 Th' whole *Party* did rout,  
 And from lurking holes did so ferret 'em out;  
 Till running himself blind, *he none of them knew*,  
 And fainting at Council, he cou'd not swear true.  
*The truth of my Story, &c.*

## VI.

To comfort our *Doctor*, brave *Bedloe's* brought in,  
 A more *Credible Witness* was not above ground;  
 He vows and protests, though a *Rogue* he had been,  
 He wou'd now not swear false for *Five hundred pound*:  
 And why shou'd we fear  
 They falsely wou'd swear,  
 To damn their own *Souls*, and to lose by it here.  
 Poor *Oats*, who before had no *Peny in Purse*,  
 Discov'ring the *PLOT*, was *Seven hundred pound* worse.  
*The truth of my Story, &c.*

## VII.

Two *Witnesses* more were let loose from the *Jayl*,  
 Though *One* 'tis confest did run back from his word;  
 (In danger of Life a good man may be frail)  
 And th' *Other* they slander for *Cheating his Lord*.  
 T' every one of these men  
 The *Jesuits* brought *Ten*,  
 To disprove them in *Time* and in *Place*; but what then?  
 One *Circumstance* lately was sworn most clear  
 By a *Man* who in *hopes* has *Five hundred a year*.  
*The truth of my Story, &c.*

## VIII.

And then we are told, We must always suppose  
 To murder the *King* a Great *PLOT* there has been;  
 And who to contrive it so likely as those  
 Who *Murder* and *Treason* do hold for no *Sin*.  
 Things being thus plain  
 To plead was in vain;  
 The *Jury* (instructed again and again)  
 Did find them all *Guilty*, and to shew 'twas well done,  
 The People gave a *Shout* for Victory won.  
*The Truth of my Story if any man doubt*  
*W<sup>o</sup> have Witnesses ready to Swear it all out.*

## IX.

'Tis strange how these *Jesuits*, so subtle and wise,  
 Shou'd all by the *Pope* be so basely trepan'd,  
 To Hang with much comfort when he shall advise,  
 And go to the *Devil* too at his command.  
 He may give them leave  
 To *Lye* and *Deceive*;  
 But what when the *Rope* do's of Life them bereave?  
 Can his *Holiness*, think you, dispense with that pain,  
 Or by his *Indulgences* raise them again?  
*The truth of my Story if any Man doubt*  
*W<sup>o</sup> have Witnesses ready to Swear it all out.*



x.

Yet (like Madmen) of Life a Contempt they express,  
 And of their own happiness careless appear,  
 For *Life* and for *Money* not one would confess;  
 Th' had rather be *Damn'd*, than be *Rich* and live here.

But surely they rav'd,  
 When *God* they out-brav'd,  
 And thought to renounce him the way to be sav'd;  
 With *Lyes* in their mouths go to Heaven in a string;  
 So prosper all *Traytors*, and GOD SAVE THE KING.

*The truth of my Story if any man doubt,  
 We have Witnesses ready to Swear it all out.*

Concordat cum Recordo, Cl. Par.

FINIS.

*See th' Authors I quote; there's Witnesses plenty,  
 Approv'd by a—nemine Contradicente.*

*Yet Juries (for tender Conscience so famous)  
 To save a Truc-Protestant, write Ignoramus."*

$15\frac{3}{4} \times 11\frac{1}{8}$  in.

1094.

ROME'S HUNTING-MATCH FOR III KINGDOMS: ENGLAND,  
 SCOTLAND AND IRELAND: plainly shewing all the Plots  
 and Contrivances of the Papists against the Protestants: a  
 thing very fit to be kept as a Memorandum in all true Pro-  
 testant Families.

London, Printed by T. Dawks in Black Fryers, 1680.

[1680]

ON a broadside entitled as above is an emblematical woodcut, which represents Rome hunting. Rome, wearing a tiara, against the crowns of which are "*Avarice*," "*Pride*," "*Lust*," and papal costume, is mounted on a horse and blows a horn and gallops towards where "*christian*," figured as a lamb, sits on the earth, and within a circle of flames, over which is "*Zech. 25. I will be unto her a wall of fire round about.*" Behind Rome is a gentleman, riding on a mule and pointing with a baton of command towards the lamb (this figure probably hints at the Duke of York, see the verse on Esau below). Doeg and Nabal (see the verses below) are mounted on a hog, which trots to the chase. Pride rides an elephant (see below). Over the inscription from Zech. 25. is a tree, on each side of which is the figure of a huntsman. In the lower right-hand corner are figures of two Turks, *i. e.*, infidels. These, with the dogs which accompany them, form "*The Anti-Christian Crew.*" The dogs are named "*Thine*," "*Mine*," "*Treachery*," "*Self-interest*," wearing a Jesuit's hat, "*Hypocrisy*," "*Idolatry*," wearing a cardinal's hat, "*Adultery*," wearing a hood, "*Ignorance*," wearing a mitre, "*Ambition*," wearing a cap, and "*Strange*," *i. e.* Sir Roger L'Estrange, the "*Towzer*" of "*A New Ballad, With the Definition of the Word Tory*," "*June 7, 1682*," No. 1121, 1682. See "*Rome's Hunting-Match for III Kingdoms; or The Papists Last Run*," &c., 1680, No. 1095, 1680, where the same woodcut as that which is described here was used; also "*The Time-Servers*," &c., March 28, 1681, No. 1112, 1681; and "*Stranges' Case, Strangely Altered*," Oct. 1680, No. 1083, 1680. Below:

"The Whores PRINCIPLES, left behind her, when she began this HUNT, to be

observed by all her spurious Off-spring, upon no less penalty than eternal Damnation, viz. :—

“ The Gospel is an empty Cheat,  
All our Aim is to be great,  
The Moral man’s a Wigeon :  
Come let us mount on Eagles wings  
Above all Emperors and Kings,  
State-Policy is our Religion.

“ Reader, there’s a *Strange* Cur got among the *Anti-Christian* Crew, he is without his Formalities, or Badg of his Order; but his name and Fire-ball, represents him to be the Provincial (*i. e.* the Chief) of the Jesuits here in *London* when they burn’d it; he and another Cur, called *Gifford*, managed that Fire, hiring and paying those carrying it on from house to house, &c. But being out of his Orderly habit, and with a Pen, he may pass for a Lay-brother who prints, sells, writes or speaks against the Kings Evidence, and for the Popish Faction: or any other one that knows himself concern’d.

“ Rome doth now a Hunting ride,  
With all her Beagles by her side,  
In rough tempestuous Weather,  
On the Top of all the Morn,  
This Harlot blew her bugle Horn  
To call her Dogs together.

This filthy Babylonish Trull,  
Whose Charms the enchanted World dos gull,  
Is *Lucifer’s* dear Minion.  
She sets herself to open Sale,  
And like a Spannel wags her Tale,  
To the Blind Witch Opinion.

The Virgin Spring was in her prime,  
To hunt for Blood they rose betime,  
Their Lost Game to recover.  
O’re the Downs and humble Dales,  
The Fryers, Monks and Cardinals,  
Like hungry Hawks they hover.

*i. e.* Protestant  
Blood.

This little SPOT stood in their Ey,  
Which men do call Great *Britany*,  
So strong is their Devotion,  
Let us send forth our Hellish Band,  
Wee’l have it at our full Command,  
Or drown it in the Ocean.

Round about this Isle they range,  
Their Forest & their hunting Grange,  
Here, all her Dogs assemble:  
The Nation like a Drunkard reels,  
For underneath their Horses Heels,  
The Earth doth quake and tremble.

On these rich unvalued Grounds,  
She uncouples all her Hounds,  
AMBITION, deep-mouth’d Jowler,  
SELF-INTEREST, a Beagle fierce,  
His thundring cry the heavns did pierce,  
He wo’ud be Lord Controler.

## MURDER and IDOLATRY

Into all corners cast their Ey,  
 With Nets and Ginns prepared,  
 In ev'ry Town their Game they play,  
 In ev'ry House their Lime-twigs lay,  
 That Lambs<sup>1</sup> may be insnared.

TREACHERY doth learing stand,  
 With a keen Dagger in his hand,  
 ADULTERY doth follow,  
 They hunt in silence and are still,  
 And when they do intend to kill,  
 They neither houp nor hollow.

HYPOCRISY clothed all in White,  
 Like a Cherubim of Light,  
 The Garland He had gotten  
 He always sings a double Tune,  
 With rosy Cheeks, like Rose in June,  
 His inside is all rotten.

*Let them do, or  
 pretend what they  
 will, &c. believe  
 Him not; you are  
 forewarned.*

SAY-WELL with a fluent Tongue,  
 A lusty Beagle bold and strong,  
 Was by this Harlot trained,  
 This Tumbler had the fauning Skill,  
 Enchanting words and wind at Will,  
 But DO-WELL he was chained.

MINE and THINE are Beagles fierce,  
 They challenge the whole Universe,  
 The poor man is brought under,  
 A wond'rous blind ridiculous Story,  
 By Masses and by Purgatory,  
 Heav'n, Earth, and Hell they plunder.

LOVE from door to door they kick,  
 Community's an Heretick,  
 Their own Paunch only feeding;  
 Their Hearts are frozen up with frost,  
 The Lady Charity is lost,  
 CHRISTIANITY lies bleeding.

Lofty PRIDE doth puff and pant,  
 Riding upon an Elephant,  
 With outward Pomp adorned:  
 Exalted to an high degree,  
 They trample on the bended knee,  
 HUMILITY is scorned.

Haman mounted into grace,  
 Would extinguish Abraham's Race,  
 By sound of Proclamations,  
 With thundring Cry, this busy hound  
 To all these Beagles doth propound,  
 To murder three whole Nations.

*'Twas sworn, They  
 were resolved not to  
 leave a Protestant  
 alive to tell of such  
 a Religion as the Pro-  
 testant Religion.*

<sup>1</sup> Christians.

For, MURDER's become indeed  
 A new Article of their Creed,  
 Love is an Aiery Notion,  
 They *Godfry* all who, in their ey,  
 Do'nt bow with their Idolatry,  
 So great is their Devotion.

*Holofernes* is not dead,  
 Like Grasshoppers his Army's spread,  
 Incompassed with Fires,  
 See how they swarm on English ground,  
 ENGLAND, thou art besieged round  
 With Jesuits, Monks and Fryers.

*Esau* doth this Game pursue,  
 He is of this hunting Crew,  
 O miserable Dotage,  
 That he should love the World so well,  
 His Heavenly heritage to sell,  
 For a poor mess of pottage.

*Indulgences* in these rude times,  
 For hellish and unheard of Crimes,  
 Are sent to ev'ry Nation:  
*Lust, Pride* and *Avarice* are grac'd,  
 And on the Tripple Crown are plac'd,  
 As in their proper Station.

*Shimei's* Tongue is wondrous shrill,  
 The Echo bounds from Hill to Hill,  
 Through all the Woods resounding,  
 This envious Dog doth bark and bawll,  
 But BANSEDAH out-rants them all,  
 In Damming and Confounding.

*Doeg, Nabal* scold and chide,  
 Upon a grunting Hog they ride,  
 Inrol'd among the Swineheards:  
*Ahab* and proud *Jesabel*,  
 With *Avarice* and Malice swell,  
 To grasp poor *Naboth's* Vineyard.

*Achitophel* was in this Train,  
*Goliah, Judas* murdering *Cain*,  
 Old *Dives* choak'd with Treasures,  
*Mark Anthony* came to this Feast,  
 The Greek that conquer'd all the East,  
 With a Regiment of *Cæsars*.

Mighty Monarks that aspire,  
 To ruin ALL with Sword and Fire,  
 A Lamentable Story,  
 Through a Crimson sea of Blood,  
 Like an overflowing Flood,  
 They'd wade into vain Glory.

The Horned Moon wo'ud all controul,  
 He fireth up the Northern Pole,  
 The *Scithian* aids his Title,

*The Language  
 of Romes Brats.*

*The Lives as  
 well as Estates of  
 Protestants are  
 now sought for.*

*Massacres, and  
 burning Cities, as  
 London, &c. are  
 Popish Mercys.*

The Nations he doth subjugate ;  
For this Ambitious Potentate,  
The World is too too little.

*Dionisius*, brisk and brave,  
Must shortly come unto his grave,  
Did quarrel with the Eagle ;  
Riding upon a tired Ass,  
Through ruinous Cities he doth pass ;  
Is not this a jolly Beagle ?

All these BEAGLES in their Chace  
Hunt the Lamb from place to place,  
With Hollowing and with hooting,  
O're the Downs they dance the Hay,  
The Protestant is now their pray,  
This Dove can find no footing.

Earthen Vessels clash and knock,  
Dasht to pieces on a Rock,  
The Mighty *Hogen Mogen*,  
Tyrants are by Tyrants slain,  
The Lord of Hosts intends to reign,  
When all these Pots are broken.

A PRAYER.

Arise, Great MICHAEL, in thy Power,  
Pull down proud Babels lofty Tower,  
Thy Love is Heav'nly Nectar,  
Thy little Lambs do bleat for THEE.  
Draw thy bright Sword to set us free,  
Who art our LORD PROTECTOR."

$8\frac{1}{8} \times 4\frac{3}{8}$  in.

Brit. Mus. Library, C. 20, f. "Poetical Broad sides," p. 107.

1095.

ROME'S HUNTING-MATCH FOR III KINGDOMS ; OR THE  
PAPISTS LAST RUN FOR THE PROTESTANTS LIFE AND  
ESTATE TOO, BECAUSE THIS PLOT HAS E'EN BEGGAR'D  
THEM. And, that the more may view it, to serve the Papal  
Interest, the Printer affords you this sheet for *1d.* 1. Lon-  
don's dreadful Fire. 2. Godfreys cruel Murder considered.

*London, Printed when the Papists were then rampant, 1680. N.B. Lately was  
printed a Chronology of Popish Errors, when & by whom brought in.*

[1680]

At the head of this broadside is the same woodcut as that which was used for  
"Rome's Hunting-Match for III. Kingdoms: England, Scotland and Ireland, plainly  
showing all the Plots," &c. 1680, No. 1094, 1680.

The "dreadful fire" which is alluded to above was that burning of London  
which formed one of the elements of the alleged Popish Plot: see "The Popish  
Damnable Plot," &c., Dec. 20, 1680, No. 1088, 1680.

$8\frac{1}{4} \times 4\frac{7}{8}$  in.

Brit. Mus. Library, C. 20, f. "Luttrell Collection,"  
vol. iii. p. 134.

1096.

A TRUE ACCOUNT OF THE RISE AND GROWTH OF THE REFORMATION, or the Progress of the Protestant Religion. Setting forth the Lives and Dying Speeches of the First and most Famous Doctors of the Protestant Church, their constancy and stedfastness in the same to their Deaths and cruel martyrdomes they suffered by those Bloody cruel Papists, and now Printed and Published as a thankful Remembrance of God's goodness to all Protestants in these three Kingdomes of England, Scotland and Ireland, and necessary to be set up in every house and Family. And recommended to all persons by these Reverend Divines, Mr. W. T. Mr. R. B. Mr. N. V.

*That the Reader be not deceived by a Counterfeit sheet (full of many falsehoods) in Imitation of this, The true sheet is only Printed and sold by Joshua Conyers at the Black Raven in Duck Lane, 1680.* [1680]

A BROADSIDE, comprising a woodcut, which represents the Reformers, "Brlingor," "I. Zanchi," "Peter Marter," "Zwingle," "De Malorat,"<sup>1</sup> "M. Bocer, J. Prageve, Perkins." "I. Whichlif," "P. Melancton," "Luther," "J. Calvin." "T. Beza," "J. Tindal," "H. Hes." These are standing near, and seated at a table, on which, in front of Luther, is a lighted candle, placed before an open book. "The candle is lighted," is inscribed near this. In front of the table are the Pope, Satan, a monk and a cardinal, vainly endeavouring to blow out the candle.

At the side of the woodcut is "The explanation of the picture," in verse; below it brief biographies of the Reformers represented.

$8\frac{1}{2} \times 5\frac{1}{2}$  in.

Brit. Mus. Library, 816. m. 22, 36.

1097.

WIN AT FIRST, LOSE AT LAST: OR, A NEW GAME AT CARDS. Wherin the King recovered his Crown, and Traitors lost their Heads. To the Tune of Ye Gallants that delight to play.

*London, Printed for Fra. Coles, Tho. Vere, Io. Wright, and Io. Clarke, 1680.* [1680]

A BROADSIDE with three woodcuts, showing the blocks to have been very much worm-eaten and worn. No. 1, on our left, is the same as that which was used for "A Health to all Vintners," &c., 1641, No. 273, 1641, which see for further references.

The second woodcut represents a man riding on a horse, which is decorated with plumes, as in a state procession.

The third woodcut represents a man in armour, bearing a baton against his hip.

The text of the ballad refers to the Restoration of the Monarchy, to Oliver the Protector, President Bradshaw, General Ireton, Colonel Pride, General Lambert, Sir A. Haslerigge, Sir H. Vane, Gen. Fleetwood, the Protector Richard Cromwell

<sup>1</sup> Of Lorraine, born 1506, executed 1562.

(as "Poor Silly Dick"), "The Rump" Parliament, Gen., Monk, the Scots, &c., and is signed "L. P." Although published twenty years after the Restoration, the political significance of this ballad derives from certain fears that the Puritans might again come into power at the later time.

1.— $5\frac{3}{8} \times 3\frac{1}{8}$  in.

Brit. Mus. Library C. 20. f. "Roxburghe Ballads,"

2.— $2\frac{3}{8} \times 2\frac{7}{8}$  in.

vol. ii. p. 522.

3.— $2\frac{3}{8} \times 3\frac{1}{4}$  in.

1098.

POOR ROBINS DREAM COMMONLY CALL'D POOR CHARITY ;

I know no reason but this harmless Riddle  
May as well be Printed as sung to a Fiddle.

To a compleat Tune well known by Musitians and many  
others, or game at Cards.

*London, Printed by J. Lock for J. Clark at the Harp and Bible in West-Smithfield. With Allowance.* [1680 ?]

A BROADSIDE with three woodcuts: No. 1, on our left, represents an old bearded man, seated at a table, in a furred gown, looking upwards and holding his right hand, as if apostrophizing another, and was used for "The Papists Lamentation," &c., Dec. 20, 1680, No. 1089, 1680, No. 4. No. 2 was likewise used for "The Devill's White Boyes," &c., Oct. 26, 1644, No. 407, 1644, and represents Time loaded with Popish articles, followed by the devil in the form of a dragon. No. 3 represents a stage or platform, on the floor of which is a box or medicine-chest, the lid of which is held up by a man, who has a face like that of a monkey, and turns from the box with something, probably a phial, but which is not distinctly represented, in his hand; near his feet a small dog squats on the floor. On our right of the box stands a man with his arms extended, holding an article in each hand, probably a box of pills and a phial.

These woodcuts were evidently designed for other subjects than that of the ballad which is printed beneath them. No. 1 was probably originally intended for an astrologer; No. 2 was used as above stated; No. 3 represents a quack doctor or seller of nostrums at a fair, with his assistant and dog.

The ballad is as follows—

"How now good fellow what all amort?  
I pray thee tell me what is the news:  
Trading is dead and I am sorry for't  
which makes me look worse than I use.  
If a man hath no employment whereby to get penny:  
He hath no enjoyment if that he wanteth money  
And Charity is not used by many.

I have nothing to spend nor i've nothing to lend  
i've nothing to do I tarry at home,  
Sitting in my chair drawing near to the fire  
I fell into a sleep like an idle drone,  
And as I slept I fell into a dream  
I see a play acted wicouth e're a theam,  
But I could not tell what the play did mean.

But afterwards I did perceive  
and something more I did understand,

The Stage was the World wherein we live  
 the Actors they were all mankind,  
 And when the play is ended the Stage down they fling  
 Then there will be no difference in this thing  
 Between a Beggar and a King.

The first that acted I protest  
 was Time with a Glass and a Sithe in his hand ;  
 With the Globe of the World upon his breast  
 to shew that he could the same command :  
 Their's a time for to Work, & a time for to play  
 A time for to borrow, and a time for to pay  
 And a time that doth call us all away.

Conscience in order takes his place  
 and very gallantly plays his part,  
 He fears not to fly in a Rulers face  
 although it cuts him to the heart :  
 He tells them all this is the latter Age  
 Which put the Actors into such a Rage,  
 That they kickt poor Conscience off the Stage.

Plain-dealing presently appears  
 in habit like a simple Man,  
 The Actors at him mocks and jeers  
 pointing their fingers as they ran :  
 How came this fellow into our Company  
 Away with him many a Gallant did cry  
 For Plain-Dealing will a Beggar dye.

Dissimulation mounted the Stage  
 but he was cloathed in gallant attire,  
 He was acquainted with Youth and Age,  
 many his company did desire :  
 They entertaind him in their very breast  
 There he could have harbor and quietly rest  
 For Dissemblers and Turn-coats fares the best.

Then cometh in poor Charity  
 methinks she looked wondrous old,  
 She quiver'd and she quak't most piteously  
 it griev'd me to think she was grown so cold,  
 She had been i'th City, and in the Country  
 Amongst the Lawyers and Nobility  
 But there was no Room for poor Charity.

Then comes in Truth not cloathed in Wool  
 but like unto youth in his white lawn sleeves,  
 And says the Land it is full, full, full,  
 too full of Rebels worse than Theeves :  
 The City's full of poverty, the French are full of pride  
 Fanaticks full of envy which order can't abide  
 And the Userers bags are full beside.

Hark how Bellona's Drums they do beat  
 methinks it goes ratling through the Town,  
 Hark how they thunder through the street  
 as tho they would shake the Chimbneys down,



Then comes in Mars the great God of War  
 And bids us face about and be as we were  
 But when I awak't I sate in my Chair.

FINIS.

1.— $2\frac{1}{8}$  × 3 *in.*2.— $4\frac{1}{4}$  ×  $3\frac{1}{4}$  *in.*3.—5 ×  $3\frac{3}{8}$  *in.*

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
 vol. iii. pp. 70, 895.

## 1099.

RELIGION MADE A CLOAK FOR VILLANY. Or, The Loyal Subjects Delight. Who is neither Whigg nor Tory. Being a most Pleasant New Play Song.

Alas! what pity is't, when thus we see  
 Religious Masques oft cover Villany;  
 Tory and Whigg contend for Loyalty,  
 When both alike do Envy Monarchy:  
 The Name of Jesuit, Fryar, and Monk's forgot,  
 The Whigg and Tory mannage all the Plot,  
 Under those names, Rome and Geneva lurk,  
 And daily carry on their Cursed Work.

To the Tune of, Now, now the Fight's done.

[1680?]

A BROADSIDE with three woodcuts: (1), on our left, represents a king (originally intended for Charles I.) seated on his throne, wearing the crown and holding the orb and sceptre; on either side stand officers, who bear the mace and sword; behind the holder of the latter stands another man; a herald stands on our right, as if in a field, in front of which lie a skull and crossbones; two men kneel, as if at a barrier, in front of the cut,—this woodcut was used for "A Perfect Tiurnall: or Welch Post," &c., "Feb. 11," 1643, No. 360, 1643, which see for further references to its employment in the years 1648 and 1649; (2) shows a fight or duel between men armed with swords,—this appears to have been taken from a block of, probably, more than a century older date than the present date; (3) is the figure of a monk, the same as that which serves as "Father Petres" in "Rome in an Uproar," 1689, No. 1211, 1689.

The ballad which is printed below these woodcuts deprecates the factious conduct of many persons of that day, and exhorts men to loyalty and peaceful conduct.

1.— $2\frac{5}{8}$  ×  $3\frac{1}{4}$  *in.*2.— $3\frac{1}{2}$  ×  $2\frac{3}{4}$  *in.*3.— $1\frac{1}{4}$  × 3 *in.*

Brit. Mus. Library, C. 20 f. "Roxburghe Ballads,"  
 vol. ii. p. 398.

## 1100.

THE WHIG RAMPANT: OR, EXALTATION. Being a Pleasant New Song of 82. To a New Tune of Hey Boys up go We.

Printed for P. Brooksby at the Golden Ball in West Smithfield. [1680?]

A BROADSIDE containing three woodcuts; (1), at the top, represents a mountebank

standing on a platform selling wares, as at a fair, to a crowd of persons who stand below, and saying,—

“ *Then the Old cause  
We will set free.*”

On the platform to the left is the Jack Pudding, who is handing down a book to a man in the crowd, and saying,—

“ *My book you see  
Remember me.*”

(2) The second woodcut represents an old man preaching from a tub; over his head is written, “*Remember the good old Cause;*” the head of a man and a window accompany the figure. This cut was used for No. 1. in “*The Ballad of the Cloak,*” 1680?, No. 1109, 1680, and, with differences, in “*A Seasonable Lecture,*” &c., 1642, No. 334, 1642. (3) The third woodcut seems intended to represent the audience of the preacher in the second.

The ballad which these woodcuts illustrate was evidently published about 1682. It contains references to the High Tory party of the time, under the name of “*Tantivy, Boys;*” also to the current attempts to exclude the Duke of York from the succession to the crown; and to “*Anno forty-three,*” *i. e.*, 1643.

1.— $4\frac{5}{8} \times 3\frac{3}{8}$  in.

2.— $2\frac{1}{8} \times 2$  in.

3.— $1\frac{5}{8} \times 2\frac{1}{4}$  in.

Brit. Mus. Library, C. 20. f. “*Roxburghe Ballads,*”  
vol. ii. p. 517.

## I 101.

### A NEST OF NUNNES EGGES, STRANGELY HATCHED, WITH THE DESCRIPTION OF A WORTHY FEAST FOR IOY OF THE BROOD.

*Printed at London for J. T.*

[1680 ?]

ON a broadside entitled as above is an engraving, in imitation of a piece of arabesque ornament, which is described in the following lines:—

“ Here *Romes* Religion (like a well fram'd *arbor*)  
Is shewed, and how their *Vermis* breed & Harbor:  
For as the Branches haue no Top or Roote,  
So *Romes* Religion hath nor Head or Foote.  
And as those winding sprais doe twine about,  
Heere, there, and euery where, both in and out,  
So faire, so euen, well fram'd, so order-like,  
Which doth Content to blinded senses strike,  
Yet whoso viewes it well, shall in Conclusion  
Finde no way in or out, but all Confusion.  
Which vnto vs most plainely doth Relate  
That all their Doctrine is most intricate.  
A *Laborinth*; a Turning winding Maze,  
Religions Ape, and Follies onely Gaze.  
The *Black Ground* of the Worke resembles Night,  
To which a 3. Crown'd shape<sup>1</sup> giues Lanthorne light.  
Whilst on the other side olde Bacon<sup>2</sup> face,  
(The Abbot of St. Ideots or such place)

<sup>1</sup> A monster, the upper half of which is shaped like a man and dressed like a Pope, wearing a tiara and holding a lantern.

<sup>2</sup> A monster in a friar's dress wearing spectacles.

Pores with his 4. Eyes, and expects much good,  
 From two faire *Nunnes*,<sup>1</sup> that sweetly sit abroad,  
 Poor painefull Creatures, with Posterious bare,  
 They sit on *Egges*, with Diligence and Care,  
 And for no helpe to them shall wanting bee,  
 An ancient *Frier* doth hold their backs you see.  
 The *Abbot* and the *Pope*, on both sides watch  
 To see what these two goodly Creatures Hatch.  
 And with much Ioy, the businesse is begun,  
 One Egge brings foorth a *Frier*, and one a Nunne.  
 Which on both sides the *Frier* you may perceiue  
 The Nunnes with Ioy, their brood aloft doe heaue.  
 Two Harpies, o're their heads strange Gesture makes,  
 With heads like Men, and bodies like to Snakes,  
 Shewes their Religion hath a face diuine.  
 And each where else most Snake-like Serpentine,  
 The *Pope*, and *Abbots* Rumpe two *Squirrels* beare,  
 That skip from Tree to Tree, now heere, now there,  
 Which shewes, that as those Beasts no where doth tarry,  
 So doth their Moone-like Doctrine change and vary.  
 Two gaping Fowles vpon their Backes doe stand,  
 Doth shew that they doe prey on Sea and Land.  
 Then *Bacchus* on his Tunne in state doth sit,  
 Arm'd with a Roasted Goose, vpon a Spit :  
 Drawne by two Clownes ; and on the other side,  
 A hooded Carle<sup>2</sup> doth on a Wilchin ride,  
 And in his hand doth three broyl'd Gudgeons beare,  
 Makes haste to meet the Goose in his Carreere,  
 Drawne by an ancient *Nunne* and *Frier*, with speed,  
 To feast, for Ioy of this new hatched breed.  
 The Goose and Gudgeon, Emblems are I know  
 Of such as doe the *Pope* obedience show,  
 Whilst all degrees, from Court vnto the Clowne,  
 Drawes dayly profit to the triple Crowne.

This print is evidently of German origin.

$7\frac{1}{4} \times 4\frac{1}{2}$  in.

Brit. Mus. Library, C. 20. f. "Luttrell Collection,"  
 vol. ii. p. 148.

## I IO2.

A NEW BALLAD, CALLED, THE PROTESTANTS PROPHESE.  
 Wherein is plainly set forth the Difficulty of Clearing out  
 Native Country, of those that Infest us, called PAPISTS. To  
 the Tune of, When Covetousness out of England will run.

London, Printed for F. Coles, T. Vere, J. Wright, and J. Clarke. [1680?]

A BROADSIDE with three woodcuts. No 1, a man standing on the world, was used on the title-page of "Times Whirligig," "Feb. 9," 1647, No. 668, 1647, also as No. 1 in "An Invitation to Lubberland, 1647?, No. 704, 1647. The words

<sup>1</sup> Two nuns seated on a basket, which is filled with eggs ; each woman holds an egg at the moment of hatching.

<sup>2</sup> A countryman seated astride on a wicker case, holding a gridiron, on which are three fish.

which are inscribed on the label proceeding from his mouth have been altered to "*When all things act contrary.*" No. 2 shows a shepherd playing on a pipe, and a priest addressing him: in the distance are cattle, and a house. No. 3 is a seller of rabbits, or buyer of rabbit-skins; he bears a satchel over his left shoulder by means of a stick, and holds in his right hand what appears to be a rabbit; he says, "*have at thy conny Jone.*" The block has been cut in half. This woodcut, with another inscription, was likewise used for No. 3 in "*The Rag-man,*" &c., 1659?, No. 941, 1659?.

Below these woodcuts is a ballad, beginning thus:

"Come harken unto me whilst the truth I do write,  
For in telling of Lies, I take no Delight;  
Now fain would I tell you, since I have begun;  
When Popery out of this Nation will run.

When Misers do money refuse and deny,  
When the Monuments top shall reach to the sky;  
When the Moon is so big, & more bright than the Sun,  
then Popery out of this Nation will run.

When we shall see two Monks Poyson the Fryers,  
Because they are both Deceitful and Lyers;  
When the Subjects of England shall all be as one,  
then Popery out of this Nation will run."

1.— $1\frac{1}{4} \times 2\frac{5}{8}$  in.

2.— $2\frac{3}{4} \times 2\frac{1}{2}$  in.

3.— $2\frac{1}{2} \times 2\frac{1}{4}$  in.

Brit. Mus. Library, 643. m. 10 "*Bagford Ballads,*"  
vol. ii. p. 133.

### 1103.

#### LOYALTY UNFEIGNED, Or, the true Protestants Admonition. Being a Pleasant New Song.

"Two dangerous Rocks on either hand appear,  
We now 'twixt *Scilla* and *Caribdis* steer,  
Our Pilot's care (you'l say) had need be great  
It had so, for on each hand stands a Fate.

On either hand to Saile we suffer wrack,  
Either to Starboard or to Larboard Tack,  
Therefore in Wisdom he has thought it best  
To saile foreright, for there the danger's least."

To the Tune of, *Busic Fame, Young Phcon;* or, *The  
Fathers Exhortation.* [1680?]

A BROADSIDE with five woodcuts. No. 1 represents a gentleman, at half-length, the face in three-quarter view to our right, wearing a wig with full curls, which lie on his shoulders; the portrait is enclosed by a frame of flowers and leaves, and was very often used in broadsides of the time. No. 2 is a whole length, standing figure of Charles II., crowned, wearing a great wig, an ermine cloak, breast-plate, cuisses, and high boots; holding a sceptre in the right hand, and having the left fist placed at the hip. No. 3 was probably intended for "*the Prodigal Son,*"—a young man holding a hog. No. 4 is a man, beside whom couches a lamb, opening a door by

means of a key; this door seems to pertain to the den of a lion, a couchant figure of which forms No. 5 of these woodcuts.

Below the former two of these cuts a ballad begins as follows:—

“Hold fast to the Sword and Sceptre, Charles  
sad Times may else come on  
The murmurs that do dayly rise  
smell rank of Forty One,<sup>1</sup>  
When Subjects give their kings advice  
what their Errence (?) should be.

But mark the Papists wills a whiles  
and you will find them great  
How willing they are to see anew,  
from forty one to eight;<sup>2</sup>  
The world against them doth complain;  
their cruelties abhor.

They Plotted our late troubles here,  
though others pushed them on;  
Fanaticks they were in the Reer,  
but Papists in the Van;  
Whilst those who first embroyl'd the State  
did laugh at our sad woes,  
When they beheld our strong debate  
turn'd to unfriendly blows.

Till three great nations sweat in blood,  
and many thousands slain,  
The bosome of the Earth bestrew'd,  
like dewey drops of Rain;  
Then was the time that Rome laugh'd loud,  
stand (*sic*) spotted with our rage,  
Till thrusting in amongst the Croud,  
that did fierce Battel wage,” &c.

1.— $3\frac{1}{4} \times 4\frac{1}{4}$  in.

2.— $3\frac{1}{4} \times 4\frac{1}{4}$  in.

3.— $2 \times 1\frac{7}{8}$  in.

4.— $2 \times 1\frac{7}{8}$  in.

5.— $2 \times 1\frac{7}{8}$  in.

Brit. Mus. Library, C. 20. f. “Roxburghe Ballads,”

vol. ii. p. 322.

#### 1104.

THE JOVIAL COMPANIONS, or, the Three Merry Travellers,  
Who paid their shot where ever they came without ever a  
Stiver of Money. To an Excellent North-Country-Tune.

Printed for C. Bates, at the Sun and Bible in Pye-Corner.

[1680?]

A BROADSIDE with a woodcut, representing two gentlemen and a woman sitting at a table, upon which are drinking vessels and a candlestick; a third man stands near one angle of the table, and smokes a pipe. This is a copy of the woodcut which is described as No. 2 in “A Health to all Vintners,” &c., 1641, No. 273, 1641, which see for further references.

$5\frac{1}{4} \times 3$  in. Brit. Mus. Library, 643. m. 9. “Bagford Ballads,” vol. i. p. 88.

<sup>1</sup> That is, of 1641.

<sup>2</sup> This refers to the execution of Charles I.

## 1105.

THE GOOD-FELLOW'S RESOLUTION; Or, the Bad Husbands  
Return from his Folly, &c.

*Printed for F. Coles, T. Vere, J. Wright, J. Clarke, W. Thackeray, and T. Passinger.* [1680?]

A BROADSIDE with two woodcuts. No. 1 was used as No. 1 in "Londons Drollery," Nov. 17, 1680, No. 1086, 1680, and represents the Devil following a man who walks towards our right. No. 2 represents a man walking towards our right, and holding his hat, a round one, in his left hand. Above No. 1 is printed, as if it were the advice of the Devil, "Drink t'other Bowl, I'll follow thee." This impression shows that the block was very much worm-eaten.

1.—2 × 2½ in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"

2.—1⅝ × 3 in.

vol. ii. p. 200.

## 1106.

## NEW MAD TOM OF BEDLAM, or

"The Man in the Moon drinks Claret,  
With Powder-Beef Turnip and Carret."

Tune is, Grays-Ines Mask.

*Printed by W. O. (William Onely), and sold by the Booksellers of Pye-corner and London-bridge.* [1680?]

A BROADSIDE with three woodcuts. No. 1 is the same as that which was used for "The Oxford Health," &c. 1680?, No. 1108, 1680, being part of the woodcut which is described under "The Melancholy Cavalier," &c., "June 2," 1654, No. 878, 1654; it was also used for No. 1 in "the Delights of the Bottle," 1680?, No. 1107, 1680, and as No. 3 in "Sacke for my Money," 1654?, No. 882, 1654. No. 2 shows a half-naked man with a stick in his left-hand; a horn is slung across his shoulder. The Second Part is headed by (3) the third woodcut, which represents "the Man in the Moon," as a gentleman in the costume of the middle of the seventeenth century, standing upon a large crescent, and holding in his right hand a drinking glass, in his left a flagon. This block was much worm-eaten when thus used; it was used also for "The Man in the Moone discovering A Word of Knaverie under the Sunne," 1657, No. 905, 1657.

Below these woodcuts is a ballad in praise of claret.

1.—1¾ × 3⅝ in.

Brit. Mus. Library, 643. m. 9, and 643. m. 10 "Bagford

2.—3⅞ × 4⅞ in.

Ballads," vols. i. p. 52, and ii. p. 119.

3.—3¼ × 3⅞ in.

## 1107.

THE DELIGHTS OF THE BOTTLE: or The Town Gallants  
Declaration for Women and Wine. Being a Description of  
a Townbred Gentleman with his Intreagus, Pleasure, Com-  
pany, Humour and Conversations. [1680?]

A BROADSIDE with two woodcuts. No. 1 was used for "The Melancholy Cavalier," "June 2," 1654, No. 878, 1654, also as No. 3 in "Sacke for my Money," 1654?,

No. 882, 1654; as No. 1 in "New Mad Tom of Bedlam," 1680?, No. 1106, 1680; "The Oxford Health," 1680?, No. 1108, 1680. No. 2 was used for No. 2 in "A Health to all Vintners," 1641, No. 273, 1641, which see for further references. This impression shows that the block was very much worm-eaten.

Below these cuts is a ballad in praise of wine and women.

1.— $1\frac{3}{4} \times 3\frac{3}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"

2.— $5\frac{3}{8} \times 3\frac{1}{8}$  in.

vol. ii. p. 106.

## 1108.

### THE OXFORD HEALTH, or, the Jovia Loyalist : a New Song.

"We will be loyal and Drink off our Wine,  
Though Pope or Presbyter should both repine;  
No State-affairs shall e're turmoil our brain,  
Let those take care to whom they appertain :

We'll love our King, and wish him happy days,  
And drink to all that dayly speak his praise;  
We'll loyal prove, and evermore will be  
With Plotter and their Plots at enmity."

To the Tune of, On the Bank of a River : Or, Packington's Pound.

*Printed for P. Brooksby, near the Hospital-Gate, in West-smithfield. [1680?]*

A BROADSIDE, with a woodcut representing a young man seated at a table and smoking; he wears a very wide brimmed hat, with feathers, and rests his face upon his right hand. A Genius, holding a crown of laurel, flies above the sitter. This woodcut was used for No. 1 in "New Mad Tom of Bedlam," 1680?, No. 1106, 1680, being part of that which was used for "The Melancholy Cavalier," &c., "June 2," 1654, No. 878, 1654; it was used also as No. 1 in "The Delights of the Bottle," 1680?, No. 1107, 1680, and as No. 3 in "Sacke for my Money," 1654?, No. 882, 1654. This impression shows where the block had been broken.

Below, and at the side of the woodcut, is the following ballad:—

"Here's a health to the King and his lawful successors,  
To Tantivy, Tories, and Loyal Addressers:<sup>1</sup>  
No matter for those that promoted Petitions,  
To poyson the Nation and stir up Seditions:  
Here's a health to the Queen and her Ladies of Honour,  
A p—x on all those who put Sham-plots upon her:  
Here's a health to the Duke and the Senate of Scotland,  
And to all Honest Men that from Bishops ne'er got land.

Here's a health to L'Estrange, and to boon Heraclitus,  
A fig for those Whigs that for Papists indiet us;  
Not forgetting those that continually spight us,  
For Loyalty still to our King does unite us:  
Here's a health to our Church, and to all that are for it,  
A shame take all Papists and Whigs that abhor it;  
Safe may she be still from new ways of Refiners,  
And Justice be done to true Protestant Joyners.

<sup>1</sup> For "Addressers," see "A Tale of the Tubbs," &c., Nov. 11, 1679, No. 1071, 1679.

Let all the contrivers of this our late trouble,  
 Have their reward at last heap'd on them double ;  
 Here's a health to the downfall of those whose devotion,  
 Does tend to nought else but to raise up commotion :  
 Come round let it go boys, let each drink his Bumper,  
 To all honest Men that yet ne'er lov'd a Rumper :  
 The thirtieth of January let us remember,  
 And let it be joy'n'd to the fifth of November.

Here's a health to all Loyallists, let us carrouse it,  
 For why there is wine to be had in the house yet :  
 Here's to all those who yet never spoke evil  
 Of Church or of State, but that still have been civil :  
 Come let it go round boys, and fill up our Glasses,  
 We'll now be more merry then Whigs with their Lasses  
 Let Hipocrites who dare in all things dissemble,  
 And by changing shapes the Camelian Resemble.

Make twenty wry faces and all to disguise 'um,  
 Yet from sedition none e're can advise 'um ;  
 Here's to the Confusion of Plots and all Plotters,  
 And here's a good health to him that ne'er alters ;  
 Come let it go round, and fill each man his brimmer,  
 For he's no good diver that first en't a swimmer ;  
 And here's to our happiness that we see dawning,  
 In spight of the Plots that Geneva is spawning.

A Fig for their policies, they shall ne'er fright us,  
 Do all what they can they shall never more bite us ;  
 For Oliver now and bold Bradshaw are rotten,  
 Tho' their curst names they shall ne'er be forgotten.  
 Here's a health to all Cavaliers that ne'er were turn-coats,  
 We'll drink it in spight of the Pope and his Cut-throats ;  
 Or in spight of those Rebels that envy our blessing,  
 Who once more our Land would so fain be possessing.

Here's a health to the Burghers who still in their choices,  
 For eminent Loyalists do give their voices ;  
 And will not be Byas'd whatever betide them,  
 Who fear no Whig-Landlords who for it shall chide them :  
 To the Prince and the Princess of Orange come fill it,  
 To the brim let it flow, but beware how you spill it ;  
 Not forgetting the rest of the Royal Branches,  
 We'll drink our brisk Wine till each his Soul drenches.

Here's a health to all those that express their good meaning,  
 And hold to the end as they make their beginning ;  
 Come fill it away Boys, and let us be merry,  
 We'll drink each his Bumper, and never be weary :  
 And no true Subject we'r sure will deny it,  
 For this is the way that we always shall try it ;  
 Come fill it again to the ruine of Rumpers,  
 I'll make no scruple to turn off three Bumpers.

Then come all you Loyalists though the Whigs mutter,  
 And about nothing do keep all this clutter :  
 In spight of the Pope or Jack Presbyter either,  
 We will live merry, and will regard neither.



Although they Tory or Tantivy name us,  
 We care not a pin there's none honest will blame us :  
 We'll drink to the King and his Lawful successors,  
 And to all those that prove Loyal Addressers."

3 × 3 $\frac{3}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
 supp. vol. p. 65.

### 1109.

THE BALLAD OF THE CLOAK :<sup>1</sup> Or, The Cloaks Knavery.  
 To the Tune of, From Hunger and Cold : or, Packington's  
 Pound.

*Printed for P. Brooksby, near the Hospital-Gate, in West-smithfield.* [1680?]

A BROADSIDE with three woodcuts. No. 1 represents a man standing in a tub, extending both his hands, as if preaching. "*Remember the good old Cause*" appears to be part of his speech; three women and five men, two of which latter appear, one as a head and the other as a bust, as the preacher's audience. This woodcut was used for "A Seasonable Lecture," &c., 1642, No. 334, 1642, where it appears with another cut and a different inscription, and as No. 2, in "The Whig Rampant," &c., 1680?, No. 1100, 1680. No. 2, which is printed on its side, shows a church with an ecclesiastic issuing from its western door, and followed by two men. No. 3, part of a woodcut, is apparently introduced here to fill a space. It represents a pansy and a leaf.

Below these woodcuts is a ballad, as follows :

    "Come buy my new Ballet,  
    I have 't in my Wallet,  
 But 'twill not I fear please every Pallet :  
    Then mark what ensu'th,  
    I swear by my Youth,  
 That every Line in my Ballad is truth,  
 A Ballad of Wit, a brave Ballad of worth,  
 'Tis newly Printed and newly come forth :  
    'Twas made of a Cloak that fell out with a Gown,  
    That cramp't all the Kingdom, and cripp'l'd the Crown.  
  
 Ille tell you in brief,  
 A Story of Grief,  
 Which happen'd when Cloak was Commander in Chief :  
    It tore Common-Prayers,  
    Imprison'd Lord Mayors,  
 In one day it voted down Prelates and Players :  
 It made people in point of Obedience,  
 And the Covenant did cut off the Oath of Allegiance.  
    Then let us endeavour to pull the Cloak down,  
    That cramp't all the Kingdom, and crippled the Crown.  
  
 It was a Black Cloak,  
 In good time be it spoke,  
 That kill'd many thousands, but never struck stroak :  
    With Hatchet and Rope,  
    The Forlorn Hope,  
 Did joyn with the Devil to pull down the Pope :

<sup>1</sup> The, so-called, "Puritan Cloak."

It set all the Sects in the City to work,  
 And rather than fail, 'twould have brought in the Turk :  
 Then let us endeavour, &c.

It seiz'd on the Tow'r Gums,  
 Those fierce Demi-Gorgons,  
 It brought in the Bag-pipes, and pull'd down the Organs  
 The Pulpits did smoak,  
 The Churches did Choak,  
 And all our Religion was turn'd to a Cloak :  
 It brought in Lay-Elders could not write nor Read,  
 It set publick Faith up, and pull'd down the Creed :  
 Then let us endeavour, &c.

This Pious Imposter,  
 Such fury did foster,  
 It left us no Penny, nor no Pater-Noster ;  
 It threw to the ground,  
 Ten Commandments down,  
 And set up twice twenty times ten of its own :  
 It routed the King, and Villians Elected,  
 To plunder all those whom they thought disaffected :  
 Then let us endeavour, &c.

To blind peoples eyes,  
 This Cloak was so wise,  
 It took off Ship-money, but set up Excise ;  
 Men brought in their Plate,  
 For Reasons of State,  
 And gave it to Tom Trumpeter and his Mate :  
 In Pamphlets it writ many specious Epistles,  
 To cozen poor Wenches of Bodkins and Whistles :  
 Then let us endeavour to pull the Cloak down,  
 That cramp't all the Kingdom, and cripp'l'd the Crown.

In Pulpits it moved,  
 And was much approved,  
 For crying out—Fight the Lords Battle Beloved ;  
 It bob-tayl'd the Gown,  
 Put Prelacy down,  
 It trod on the Myter to reach at the Crown :  
 And into the field it an Army did bring,  
 To aim at the Conneil but shot at the King :  
 Then let us endeavour, &c.

It raised up States,  
 Whose Politick Pates,  
 Do now keep their Quarters on the City Gates :  
 To Father and Mother,  
 To Sister and Brother,  
 It gave a Commission to kill one another :  
 It took up Mens Horses at very low rates,  
 And Plunder'd our Goods to secure our Estates ;  
 Then let us endeavour, &c.

This Cloak did proceed  
 To a Damnable deed,  
 It made the best Mirror of Majesty bleed :

Though Cloak did not do 't,  
 He set it on Foot,  
 By Rallying and calling his Journey-men to 't :  
 For never had come such a Bloody Disaster,  
 If Cloak had not first drawn a Sword to his Master  
 Then let us endeavour, &c.

Though some of them went hence,  
 By sorrowful Sentence,  
 This lofty long Cloak is not mov'd to Repentance ;  
 But he and his Men,  
 Twenty Thousand times ten,  
 Are plotting to do their Tricks over agen :  
 But let this proud Cloak to Authority stoop,  
 Or CATCH<sup>1</sup> will provide him a Button and Loop :  
 Then let us endeavour to pull the Cloak down,  
 That basely did sever the Head from the Crown.

Let's pray that the King,  
 And his Parliament,  
 In Sacred and Secular Things may consent :  
 So Righteously firm,  
 And Religiously free ;  
 That Papists and Atheists suppressed may be :  
 And as there's one Deity doth over-reign us,  
 One Faith, and one Form, & one Church may contain us :  
 Then peace, Truth and plenty, our Kingdom will Crown,  
 And all popish plots and their plotters shall down."

- 1.— $3\frac{3}{4} \times 2$  in. Brit. Mus. Library, C. 20. f. "Roxburghe Ballads," suppl. vol.  
 2.— $1\frac{1}{2} \times 3\frac{3}{4}$  in. p. 32, and 643. m. 9, "Bagford Ballads," vol. i. p. 70.  
 3.— $1\frac{1}{2} \times \frac{3}{8}$  in.

### III O.

A PROSPECT OF A POPISH SUCCESSOR : Displayed by Hell-bred  
 Cruelty : Popish Villainy : strange Divinity : intended  
 Slavery : Old Englands Misery : &c. [March 21, 1681]

AN engraving entitled as above. Beneath, "Though Hell, Rome, and France: have United their Powers: We Defye them all Three (Sir) The Parliament's Ours: March the 21st, 1680,"—or as we now reckon, 1681,—the day on which a new Parliament assembled at Oxford. The last Parliament had been debating about the Exclusion Bill, to prevent James, Duke of York, from ascending the throne. The new Parliament, however, consisting of nearly the same members, chose the same Speaker, and were so violently determined upon passing the Exclusion Bill that no other expedient, however plausible, was hearkened to.

This print professes to point out some of the expected results of the succession of a Popish king. On the left is a minister, standing upon a pedestal, which is inscribed, "*Shaken but not Remoued*"; he offers a prayer, "*From a Popeish Successor good Lord Deliver Us!*" to the irradiated name of Jehovah, which is subscribed "*Deus Videt, Deus Audit*," and from whence descends an angel, exclaiming "*Finis Coronat Opus*," and bearing a wreath of "*Victory*" and the sword of "*Vengeance*." "*Mack*," a double-headed figure, half devil, half papist, wearing a cross for a sword, blows flames from a cruciform trumpet, and burns "*London*" and "*Provost House*."

<sup>1</sup> "Jack Ketch."

With a torch he is lighting a fire, in which are four martyrs tied to stakes: he is exclaiming "*Thus Ile Govern Hereticks or Godfrey um.*" By the torch is written "*This A hopefull Successor; is it Not.*" Between his legs, "*Ruins and Murders without Merely,*" also skulls and bones, and at his foot the crown. Near him a figure, half Pope, half bishop, inscribed "*A Church Papist,*" is standing upon the Bible, "*Verbum Dei*"; one hand, supporting a crosier, holds a scroll, "*A Free Pardon (in spite of God) for Plotters, Traytors, Murderers, Burners, Rake-hells, Tormenters, Whatsoever*"; the other hand holds a crosier, pushing out three ministers from a church, and crying, "*Out Fanaticks in Popery*"; from him proceeds, "*Conformatio exit Reformatio.*" Upon the top of a second church are riding a Jesuit, blowing a horn and exclaiming, "*Roome for the Church, for Rome Boyes,*" a bishop and four priests, each holding a cross. Above is inscribed, "*They must goe the Devill Drives; Tantivy, Tantivy, Tantivy.*" Behind is the devil, exclaiming "*Necks or Nothing. I love noe Cripples.*" In one hand he holds a scourge; from the other he is about to drop a pen, "*A Pen for Towser,*" upon the group which is immediately beneath him: in this group, a Jesuit holds in one hand a gun, which is crossed by a dagger, and supports a rosary, "*A Right Roman Crucifix;*" the other hand pats a dog, who fawns upon him, has a cross and rosary issuing from his head, a fiddle upon his back, and a broom, "*H. B.,*" tied to his tail; one paw holds a scroll, "*Discoreries Masquerals Dialogues Appeals strange Cases*"; from his mouth issues another, "*Presbiters, the Plotters. Bow Wow Wow.*" The Jesuit exclaims, "*O, rare Dogg, Ha-loo, Towzer.*" Behind him is written, "*Towzer, old Ban dogg, of the Popes; but Maingie, Else a Rare Hound, Writes, barks & Fiddles Strangle.*"

"Tantivy" was applied to the High Tory clergy who supported the succession of James II. They were said to be going fast, like huntsmen after hounds, to Rome. "Towser" is Sir Roger L'Estrange, who was called also "Olivers Fiddler"; "H. B." was Henry Broom, his bookseller. See "Strange's Case Strangly Altered," Oct. 1680, No. 1083, 1680, and "The Time-Servers," &c. March 28, 1681, No. 1112, 1681.

$$14\frac{7}{8} \times 7\frac{3}{8} \text{ in.}$$

### III.

OXFORD IN MOURNING, FOR THE LOSS OF THE PARLIAMENT.  
Or, London's loud Laughter at her late flattering herself  
with Excessive Trading. A Pleasant New Song.

Now Tapsters, Vintners, Sales-men, Taylors, all  
Open their Throats, and for their losses bawl:  
The Parliament is gone, their hopes now fail,  
Pall'd is the Wine, and Eggar grow the Ale:  
Now Rooms late let for twenty Crowns a Week,  
Would let for twelve-pence, but may Lodgers seek;  
*London* Rejoyces who was sad before,  
And in like Coin does pay off *Oxfords* score.

To the Tune of, Packington's Pound; or, Digby's Farewel.

[March 28, 1681]

A BROADSIDE with three woodcuts: (1) represents "*London,*" according to the inscription which, enclosed by a wreath of laurel, is borne in the air above a city by two flying boys; (2) shows three men, kings, wearing crowns and walking to our left;

(3) is a view of a city, probably intended for Oxford and the meadows which are external to it; in these meadows is a wain, loaded with hay or corn; two men walk to our left; near them are two other men who are reaping in a field of corn.

The circumstances referred to in the following ballad occurred in 1681, when, Jan. 18, a Parliament was summoned to meet at Oxford, March 21. On the 17th of that month many members came to Oxford with arms, particularly those who represented the city of London; they were attended by a body of horse, wearing ribbons in their hats, upon which were inscribed, "No Popery, No Slavery." On the day appointed by the king, Charles II., the Parliament met in the Convocation House and Public Schools; the following day the Commons elected William Williams as their Speaker, and decided that their votes should be printed. On the 26th of March they impeached Sir Edward Fitzharris of high treason, on account of an alleged libel upon Charles I. and Charles II. On March 28, the Bill for excluding the Duke of York from the succession to the crown was read a first time and ordered for the second reading, whereupon the king sent for the Commons to the Public Schools, where the Lords met, and dissolved the Parliament. Although addresses of congratulation were presented to the king on account of his alleged deliverance from the hands of the Republicans, and promises of devotion to his person and office were abundantly made, the king published a declaration of his reasons for dissolving the Parliament. Shortly after, the City of London, as represented by the Lord Mayor (Sir Robert Clayton), the Recorder, and Common Council, attended the king at Windsor with a petition of a different tendency, were denied admission, and ordered to Hampton Court, where they were received by the Lord Chancellor, Finch, Earl of Nottingham.

The ballad refers to the mistakes of those who looked for an abundant trade in Oxford during the stay of the Parliament, and, in the person of a Londoner, exults over the disappointment of these persons when the unexpected dissolution of the Parliament took place, and the assembly was broken up.

Here follow the first, second, third, and fourth verses of the ballad :

"London now smiles to see Oxford in Tears,  
Who lately derided and scoff'd at her fears;  
Thinking their joys they wou'd never be spent,  
But that always they'd last with the Parliament:  
But O she's mistaken, for now they are gone,  
And fairly have left her to grieve all alone.

Now Vintners and Tapsters that hop'd for such gain,  
By Cheating the people have cause to Complain;  
The Cooks that were stor'd with Provision, now grieve  
Whilst London to hear it does laugh in her sleeve:  
And now each fat Hostis who lives by the Sins,  
Of those who brought many to whimper, begins.

So Dolefully Tool now the Bells that of late,  
With loud sounds did a pleasure to hear them create;  
The Inn-keepers late that so Prodigal were,  
Of Standings, have Horse-room enough, and to spare:  
Whilst London rejoyces to think of the time,  
When Oxford Bells jangl'd, and scarcely cou'd Chime.

Now Salesmen and Sempstresses homeward do pack,  
No more cryes the Shooe-maker, what do you lack;  
The Taylor by Thimble and Bodkin does Curse,  
And swears that his Trading could never be worse:  
Yet home again bare-foot poor Prick-louse must trudge,  
Whilst Oxford he bans, and his Labour does grudge."

The last verse of this ballad runs thus:

“Remember then Oxford how London you flout,  
For she'l be still even with you 'tis no doubt;  
Englands chief City must still bear the Bell,  
For near it the most part the King he will dwell:  
And cheer her with favours, whilst Oxford sits sad,  
And many lament the bad trade they have had.”

1.— $3\frac{1}{8} \times 2\frac{1}{2}$  in.

2.— $1\frac{7}{8} \times 2\frac{1}{8}$  in.

3.— $1\frac{1}{2} \times 2\frac{3}{4}$  in.

Brit. Mus. Library, C. 20. f. “Roxburghe Ballads,”  
vol. ii. p. 384.

## III 2.

THE TIME-SERVERS: OR, A TOUCH OF THE TIMES. Being a Dialogue between Tory, Towzer, and Tantivee, at the News of the Dissolution of the Late Worthy Parliament at Oxford.

London, Printed for W. H. and are to be Sold by R. Janeway in Pater-Noster-Row. 1681. In MS. “12 May, 1681.” [March 28, 1681]

On a broadside entitled as above is an engraving, which represents “Tory” and “Tantivee” galloping towards the “Pope,” who stands on our right, holding out a mitre; “Tory” is saying, “Spur on Brother y<sup>e</sup> Parliam<sup>t</sup> dissolv’d”; “Tantivee” says, “I am for a Popish Successor”; and the Pope, “Com my Deare Child here’s Promotion for thee.” In the foreground is “Towzer”, represented as a dog with a fiddle tied to his tail, running towards the right, and saying, “Forty-one”; in the background are “Rome” and “Canterbury.”

See “A New Ballad, With the Definition of the Word Tory,” “June 7,” 1682, No. 1121, 1682; “Strange’s Case, Strangely Altered,” Oct. 1680, No. 1083, 1680, and “A Prospect of a Popish Successor,” &c. March 21, 1681, No. 1110, 1681.

Below is “The Explanation of the Figure,” beginning—

“Reader, here is presented to thy View  
The true Effigies of a *Popish* Crew:  
An Irish **TORY** and a *Popish* Priest,  
And the Cur **TOWZER** (to make up the jest)  
All on the speed for *Rome*; **TORY** o’ertakes  
The Clergy, and, his Company thus bespeaks,  
Spur on (Sir *Priest*) Spur on, The day’s our own,  
If that a *Papist* comes t’injoy the Crown:  
The *Parliament’s* dissolved the Coast is clear,  
No other Obstacles we need to fear;  
*Macmarra* cursed be, and *Harris* too,  
That lets the world know what it should not do,  
In spite of all their tricks let us but joyn  
Our Forces, all is ours, my life for thine,” &c.

The parliament in question was dissolved March 28, 1681. “Harris” was Edward Fitzharris, son of Sir E. Fitzharris, who was impeached for high treason, *i. e.*, a libel on the king, by the Commons, March 26, 1681. “Towzer” was Sir R. L’Estrange. The “Forty-one,” which is written on the label and proceeds from the dog’s mouth, may be taken as a bark, and is fairly explained thus: “The chief manager in all these angry writings was one Sir Roger L’Estrange, a man who had

lived in all the late times, and was furnished with many passages, and an unexhausted copiousness in writing; so that for four years he published three or four sheets a week under the title of the 'Observer,' all tending to defame the contrary party (Puritans), and to make the clergy apprehend that their ruin was designed. This had all the success he could have wished, as it drew considerable sums that were raised to acknowledge the service that he did. Upon this the greater part of the clergy, who were already much prejudiced against that party, being now both sharpened and furnished by these papers, delivered themselves up to much heat and indiscretion, which were vented both in their pulpits and common conversation, and most particularly at the elections of Parliament men: and this drew much hatred and censure upon them. They seemed now to lay down all fears and apprehensions of Popery, nothing was so common in their mouths as the year forty-one, in which the late wars began, and which seemed now to be near the being acted over again." Burnet, "History of his own Time" (Charles II.) L'Estrange was the "Sheva" of the Second Part of "Absolom and Achitophel."

"Than Sheva none more loyal zeal have shown,  
Wakeful as Judah's lion for the crown,  
Who for that cause still combats in his age,  
For which his youth with danger did engage.  
In vain our factious priests the cant revive;  
To inflame the crowd, while he, with watchful eye,  
Observes, and shoots their treasons as they fly;  
Their weakly frauds his keen replies detect;  
He undeceives more fast than they infect." (By Nahum Tate.)

9 × 4 $\frac{1}{2}$  in.

Brit. Mus. Library, C. 20, f. "Lattrell Collection,"  
vol. iii. 138.

### 1113.

#### THE FETTER LANE LOYALIST OR A DESCRIPTION OF A TRUE SONNE OF ROME.

*London Engraven Printed and sold by me Abra: Goulding in Maden Lane nere  
Queen Hiue. In MS. "6 April, 1681." [April 6, 1681]*

THIS print (which probably refers to Sir R. L'Estrange) is divided into four parts, under each of which are four lines.

- (1.) "This shews a Loyalist to Pope and Devil,  
A Loyalist to eu'ry thing that's evil;  
Read but his printed presbyterian creed,  
You'l say that he's a Loyal Knave indeed."

The loyalist has his vest inscribed "Our fath. w<sup>ch</sup> art in Hell," "I believe in Jo<sup>n</sup> Calvin, &c." He holds in his hands "the Parliaments ghost" and "A choyce collection of wonderfull miracls, ghosts, visions," and pronounces them the "Presbyterian Creed," in the presence of the Pope and the devil.

- (2.) "Are these thy richest presents? foh, they smell,  
Where liues the Author? sure he liues in Hell!  
From thy too gen'rous Devilish knees arise  
Satan's best pleas'd with such a sacrifice."

These words are supposed to be addressed by a lady to the loyalist, who is kneeling before her and offering her two scrolls inscribed, "madam I'll hazzard my life for yr case," and "I'll print for the Devil for money."

- (3.) "Hold thy damnd mercenary hand to th' light,  
Methinks I see a very fatall sight;  
This cross, much like a cross key'd printer looks,  
That will be pillory'd for printing bookes."

These words are addressed to the loyalist by a gipsy woman who is examining his palm and assuring him, "*the Gallows groons for thee.*"

- (4.) "What all a mort! rear up thy drowzy head,  
Thou lookst ghost like, what are thy senses dead;  
If thou hast been dishonest, then false Knaue,  
Learn to be honest ere thou findst a graue."

The loyalist, with his hands across his breast, is met by an ecclesiastic, who, in addition to the lines just quoted, assures him that "*Honesty is the best pollicy.*"

Lovett, a goldsmith of Fetter Lane, was reported to have kept in his house there a press for the printing of Roman Catholic works. See "Portraits of Jesuits and Priests," 1620, No. 86, 1620, &c.

15 $\frac{3}{4}$  × 11 $\frac{3}{8}$  in.

#### 1114.

### THE HAPPY INSTRUMENTS OF ENGLANDS PRESERVATION.

London, Printed for Ben: Combe at the ball and Anchor in Lombard Street. In MS. "27 April, 1681." ["April 27, 1681"]

Is the lower part of this print is "THE INFERNALL CONCLAVE:" the Pope and cardinals seated at a table, with "*Indulgencies*" and "*Commiss: for Officers*" upon it. The Devil whispers the Pope, "*Go on and Prosper your Holyness is sure of me.*" One cardinal asks, "*How shall we destroy these Heretics?*" The other replies, "*It must be by a general Massacre.*" In front two other cardinals stand at the table, where are three Jesuits with scrolls; one of these holds a Commission "*to fire the City*"; another, "*The Bull for deposing ye K.*"; "*The daggers consecrated and heres my Pardon*" is written on the scroll of the third, who holds up a dagger. At one side is the "*Meale Tubb*", with the papers of the false plot falling out of it, between a Jesuit and a female (Madame Cellier, the popish midwife), who holds a Bull, "*To turn the Plot upon the Protestants.*" At the other side is Sir G. Wakeman, holding "*A Bill for £15000 to Poyson the K.*," which he thinks "*An encouraging reward.*" Through a window appears the execution of Viscount Stafford, inscribed "*Exit Visc'. Stafford.*"

Above is a glory, whence a ray is directed against the Pope and inscribed, "HEAVEN SHALL TURN THY WEAPONS AGAINST THEE." Across the glory is a label, "*Come and behold ye salvation of ye Lord.*" Beneath, seated on clouds, are, (1) Titus Oates, saying, as a Genius places a crown of laurels on his head, "*My testimony still triumphs*"; (2) Miles Prance says, "*Godfres murder did undoe the Knot of all ye plotting crew*"; (3) Dugdale says, "*Why should Stafford so deny what he knew as well as I*"; (4) Bedloe says, "*Living dying still the same Rome will neer forget my name.*" A Genius crowns him with a wreath. Under them, "*By our discoverys you may know, What damn'd Intreagues are hatcht below.*" At the left side of the witnesses is an angel, with a flaming sword and a church, crying, "*The wrath of God is upon all those that conspire against his Church.*" At the other side is an angel, with a banner and crown, saying, "*This Crown they aimed at but the host of Heaven protects it.*"



At the foot are these verses in three columns:—

“Behold th’ Infernall Conclave, mett in state,  
 Contriving Englands, and its Monarchs Fate.  
 Assasinate the King, Subvert his Laws,  
 They cry’d, and on their Ruin, build our Cause.  
 Pardons were streight prepared, and men made free,  
 Of Heaven, to perpetrate their Villany.  
 And thus secure, their Plotts went briskly on,  
 Against our fixed Laws, and settl’d Throne.  
 But he that sitti enthron’d, in mercy chose,  
 Those instruments, that did the whole disclose  
 And thus to Oates and all the rest wee owe  
 The Kingdoms Peace, if wee can keep it so.”

This print was evidently published at about the date which is ascribed to it, and after the death of Bedloe, at Bristol, August 20, 1680; Dugdale’s speech refers to his having been the servant of Viscount Stafford’s friend, Lord Aston. Prance was the goldsmith to the queen, who was accused by Bedloe of having been concerned in the murder of Sir E. B. Godfrey, which he denied at first, but afterwards confessed and became a witness against others. The speech of Oates indicates that suspicions of the histories of the Popish Plot were, at the time of the publishing of this print, beginning to be entertained more widely than before.

$10\frac{1}{4} \times 13\frac{7}{8}$  in.

### III 5.

THE LOYAL LONDON PRENTICE: BEING HIS CONSTANT RESOLUTION, TO HAZARD HIS LIFE AND FORTUNE FOR HIS KING. With his Defiance to Popery and Faction.

London, Printed for Richard Hill, 1681. In MS. “July 24.”

[“July 24,” 1681]

ON a broadside entitled as above is a woodcut, which represents three apprentices sitting at a table, on which are drinking vessels; on the left stands a fourth, holding up a glass, and says, “*To y<sup>e</sup> Confusion of Rumpers*”; another, who wears a hat and cloak, stands on the right, and says, “*O y<sup>e</sup> good old Case*.”

Above the woodcut is—

“He plainly make it to appear,  
 That I’m a true Born Cavaleir,  
 And here my colours have Display’d,  
 ’Gainst all the Factions that Invade.  
 I wear this Ribbond in my Hatt,  
 For all the Whiggs to wonder at,  
 Let none then Tax my Loyalty,  
 My King I’ll serve until I dye.”

The ballad which follows is to be sung “To a pleasant Old Tnne, called “*The Royal Rose*.” It begins—

“I am a True Born Cavaleir,  
 And so my Father was before,  
 I scorn your factious Presbyter  
 And hate the thoughts of Babels whore.  
*Then let us altogether Sing  
 And drink a health to Charles our King,*” &c.

$5\frac{1}{2} \times 3\frac{1}{4}$  in.

Brit. Mus. Library, C. 20. f. “Luttrell Collection,”  
 vol. ii. p. 130.

## 1116.

## THE WINE-COOPER'S DELIGHT. To the Tune of, The Delights of the Bottle.

*London, Printed for the Protestant Ballad-Singers. In MS. "1681." ["1681"]*

A BROADSIDE with a woodcut, which represents three men seated at a table carousing; one smokes, a second waves his hat enthusiastically, and is about to drink from a glass which he flourishes in his right hand; another man, who stands behind the last, upsets a glass upon the table. At the head of the table sits a fourth man, who is dressed in black and is smoking quietly, so as to observe without interruption the jollity of his companions. This figure was probably meant for the Earl of Shaftesbury. In front of the design stands a man who makes water on the spigot of a barrel, which is on the extreme right of the woodcut.

Below the woodcut is the following ballad, including references to the Duke of Monmouth, the Cabal, Hugh Peters, "Tantivies", *i. e.*, the High Church or Tory party. The first verse is accompanied by the music which is to be used for the ballad.—

" The Delights of the Bottle are turn'd out of dores,  
By Factious Fanatical sons of damn'd W——s,  
French Wines Pro-li-bition meant no other thing,  
But to poyson the Subject, and begger the King.  
Good Nature's suggested with Dregs like to choak her,  
Of fulsom stum'd Wine by the cursed Wine-Cooper.

Our plaguy Wine-Cooper has tamper'd so much,  
To find out the subtilty of the false Dutch.  
He tinctures-prickt White-wine; that never was good,  
Till it mantles, and sparkles, and looks like Bulls blood;  
But when it declines, and its Spirits expire,  
He adds more Ingredients and makes it look higher.

His old rotten Pipes, where he keeps all this Trash,  
For fear they should burst, Sir, he hoops them with Ash.  
When the Sophistication begins for to froth,  
And boyls on the Fret, Sir, he wisely pulls forth  
A Tap, which gives vent to the grounds of the Cause,  
And then is to vamp up a second Red Nose.

Then this dungy Wine-Cooper stops it up again,  
And keeps it unvented till't's all on a flame.  
The Intelligences<sup>1</sup> then were invented to show,  
Where Wine of strange Vertues in plenty did flow.  
People from all parts of the Nation did come,  
Both Lords, Knights and Gentlemen, Doctor and Bum.

The Cooper then pulls the Tap out of his side,  
And drinks to the Elders of all his good Tribe.  
But when they had gusl'd<sup>2</sup> about all their Bowls,  
They found a strange Freedom it gave to their Souls,  
Of secrets in Nature, that never were known,  
It gave Inspiration from Begger to Throne.

<sup>1</sup> Political newspapers.

<sup>2</sup> "Guzzled."

For the Cooper himself full Brimmers did draw,  
 And all the whole Gang were oblig'd to do so.  
 Amongst these Cabals there was no such a thing,  
 As a health once propos'd to the Duke or the King.  
 And drank to that Idol of Hopes,<sup>1</sup> in their Powers,  
 And Sons of most Infamous Hackney old W——s.

Then the Rabble had notice from Smith and from Ben,  
 What a heavenly Liquor was sent amongst men.  
 Both Tinkers and Cobblers, the Broom-men and Sweep,  
 Before this Wine-Cooper in Flocks they did meet,  
 And each underfoot stamp his old greazy Bonnet,  
 To drink M——th's Health, Sir, whatever came on it.

The Cooper perceiving his Trade to approach,  
 He then was resolved once more to debauch.  
 To encourage the Rabble, and shew himself stout,  
 He pull'd out the Spigot amongst the whole Rout;  
 Which kindness provokt them to swear they would bring  
 Such Trade to his House as wou'd make him a King.

A Hat or a Pottle was still at the Tap,  
 But Zealots sometimes laid their mouths to the Fat.<sup>2</sup>  
 They charg'd their brisk Bumpers so many times round,  
 Till part of the Mobile sprawl'd on the ground.  
 But when this damn'd Liquor was got in their pates,  
 They fell to Bumbasting, Disord'ring of States.

They began to cant Dangers by formal Sedition,  
 And swear lawful Allegiance 'gainst lawful Succession.  
 When these Propositions began to take Fire,  
 They screw'd their Presumptions a hole or two higher:  
 But still they keep under Hugh Peters's Cloak,  
 To bring in the Devil, to drive out the Pope.

But then they began for to pick at the Crown,  
 Each thinking that he deserv'd one of his own.  
 Then all the King's Guards they thought fit to Indict,  
 Swear Treason 'gainst all that maintain'd the K's Right.  
 Both Papist and Protestant no matter whether,  
 They are not of our party, let's hang 'em together.

Next the chief of our Game is to keep the King poor,  
 And our Senators must the Militia secure.  
 The Navy and Cinque-Ports we'll have in our hands,  
 And then we'l make th' Kingdom obey our Commands:  
 Then if Charles do withstand us, we need not to fight,  
 To make Eighty-one to out-do Forty-eight.<sup>3</sup>

Whatever Objections great Loyallists bring,  
 Old Adam liv'd happy without e're a King.  
 Then why may not we, that are much wiser than he,  
 Subdne the whole World, Sir, by our Sov'reignty?

<sup>1</sup> The Duke of Monmouth.

<sup>2</sup> Vat.

<sup>3</sup> 1648, when the cause of Charles I. became desperate; or, when the Duke of York fled to Holland, which he did on the 22nd of April in that year.

If one man alone can keep three Nations under,  
Then why may not we that are Kings without number?

Right, said the Cooper, and shak'd his old Noddle,  
Three Kingdoms we'l toss, like a Child in a Cradle.  
Stick close to this Liquor which I do prepare,  
'Twill make us as splendid as Noll in his Chair.  
We'l kindle old Plots, by inventing of new,  
Till none shall be safe but the Cooper and You.

O brave Boys! O brave Boys! the Rabble did rore,  
Tantivies and Tories shall Hector no more;  
By Us they're out-acted, to Us they shall bend,  
Whilst we to our Dignities freely ascend.  
Then they were dead-drunk as the Devil could make 'em,  
And fell fast asleep, as ten Drums could not wake 'em.

In the P—s and the Sp—w the poor Cooper did paddle,  
To stop up his Tap, but the Knave was not able.  
For his Limbs like a Tortoise did shrivel and crease,  
Down drops the Wine-Cooper with the other Beasts.  
And there the whole Litter as yet doth abide,  
At the Sign of the Bull, with the Tap in one side."

6½ × 3¼ in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
vol. iii. p. 244.

### 1117.

"SIC ITUR AD ASTRA, SCILICET." "Het Lusthuys van Pater Peters, en der Jesuwijten en Munniken, ontdekt door Eusebius en Simplicius. The Villa of Father Petre and the Jesuits and Monks laid open by Eusebius and Simplicius. (No. 1.)

*William Loggan f & Oxonia.*

[“1681”?]

A DUTCH broadside, with an etching. This title is equivocal, as Lusthuis is a country-house, but here it is intended for a house of pleasure or revelling. "Father Peters" (1), in a Jesuit's dress, is seated at a table with his foot upon the "Biblia", holding a mask between himself and the company, and turning his face towards Vanity (6), who is gaudily attired, wearing a coronet of peacocks' feathers and having a fishing-rod to catch simpletons. Near him is Envy (17), carrying a torch and eating a heart; Gluttony (10) is placing a dish of pigs, &c. before an over-fat friar (2); a peacock-pie, which bears "I. H. S.", and other delicacies are on the table; a friar (3) holds a cup and an enormous flagon; a cowled monk (4) is squeezing a lemon over a capon; a brother of the order of the Virgin (5) holds an oyster on his fork and turns his head to look upon a naked figure of Wantonness (11); Fury (8) is forcibly closing the door to exclude (9) a Protestant minister; Avarice (13) is grasping money, &c., the purchase of indulgences, &c.; Sloth (12) is in bed. Tapestries, illustrative of these subjects, adorn the walls: (18) Jesuits are packing up treasures from India; (15) a wolf in the confessional,<sup>1</sup> and a lascivious priest; (14) ape and

<sup>1</sup> See "Converte Angliam." "It is a foolish Sheep that makes the Wolf her Confessor," 1685?, No. 1146, 1685 (?).

fox administering extreme unction, while a priest is carrying off the money of the dying person; (16) a fox preaching in a pulpit, a goose suspended upon his back; (17) St. Francis preaching to fishes. In the chimney two devils are blowing with bellows at the burning world. At the foot are four columns of Dutch verse.

This plate was shortened at each end, and at the upper right-hand corner, instead of the window, is a square tablet containing thirty-eight Dutch lines, entitled "Romes Cookery Monks Meal or Festival of paralytic Rome."

"Father Peters," *i. e.*, Edward Petre, Provincial of English Jesuits, was confessor to James, Duke of York, afterwards James II.

$16\frac{3}{4} \times 11\frac{7}{8}$  in.

### 1118.

SIC ITUR AD ASTRA, SCILICET. (No. 2.)

*William Loggan f. & Oxoniæ. Anno 1681.*

["1681" ?]

THIS is a reverse copy of the preceding, with a difference in the mode of writing the name, "Oxoniæ" standing for "Oxonia"; the inscription in this print is in two lines, whereas that of the first is in one line and without the date. The scroll at the side of the coffer of Avarice is inscribed, which is not the case in the former. "*Sic Curios Simulant*" is written on the stool of the monk in the second. There are minor differences in the pieces of tapestry on the chimney. The numbers are omitted in the second print; from this it seems that this print might have been intended for special sale, and that it was published without the verses or other explanatory matter.

$16\frac{3}{8} \times 11\frac{3}{4}$  in.

### 1119.

SIC ITUR AD ASTRA SCILICET. (No. 3.)

*William Loggan f. & Oxoniæ. Anno 1681.*

["1681" ?]

THIS is an inferior copy and probably a piracy of the preceding.

$15\frac{1}{2} \times 11\frac{3}{4}$  in.

### 1120.

THIS AGES RARITY: OR THE EMBLEM OF A GOOD SERVANT EXPLAIN'D.

*London, Printed in the Year 1682. In MS. "26. May, 1682."*

["May 26," 1682]

A BROADSIDE, which is described in the following verses:—

"See here an *Emblem* of what's very Rare  
To come by in the *World* (as things *now* are)  
A *SERVANT* Pensil'd thus (as *Story* says)  
By th' great *Apelles* in his *Golden Days*.  
His *Hands* here *Pietur'd* full of *Tools*, express  
That he should not be given to *Idleness*:  
By his broad *Shoulders* it doth plain appear,  
That *Burthens* he should not refuse to bear:

*Hinds* Feet he hath, to shew how Nimble he  
 In the Dispatch of *Business* ought to be:  
 His *Asses* Ears and *Muzzel'd* Mouth do show,  
 He should be *swift* to Hear, but to Speak *slow*:  
 His *Meagre* Look, and his *Thin* Panch, declare,  
 That he should be content with *slender* Fare.  
 Tell me where's *One* thus *Qualif'd*, and Thee  
 Some great *Apollo* I will own to be.  
 The *Mind* is slower *wrought* on by the *Ear*,  
 Than by the *Eye*, which *makes* things *plain* appear."

$6\frac{7}{8} \times 10\frac{7}{8}$  in.

## 1121.

A NEW BALLAD, WITH THE DEFINITION OF THE WORD  
TORY.

London, Printed for R. Lett, in the Year MDCLXXXII. In MS. "7. June,  
 1682." ["June 7, 1682"]

A BROADSIDE comprising two woodcuts, which are placed side by side and in juxtaposition: one of these shows, at half length, a man in a wig without his hat, wearing a cravat and laced ruffles at his wrists; the other woodcut represents, to the shoulders, a man wearing a broad-brimmed hat, one leaf of which is turned up, a full wig and cravat, he holds a sword upright in his left hand, before him; at the edge of the print, is a pistol and a partisan. On our left of the former figure is—

"Towzer.

I will Write on and Sham as I have begun."

On our right of the latter figure is—

"Thompson.

And I will Lie in Print as you have done."

Below the former is—

"Church of England.

There's nothing essential that divides us two."

Below the latter is—

"Presbyter.

Let us combine against the common Foe."

Above the woodcuts is this "Definition."

"The Word *Tory's* of *Irish* Extraction,  
 'Tis a Legacy they have left here,  
 They came here in their Brogues,  
 And have acted like Rogues,  
 In endeavouring to learn us to Swear.  
 Those Papists, I may rather say Atheists,  
 Was sent with a Sham to the Town,  
 To swear one Plot up and another Plot down.  
 With a thick *Irish* Air, like the same that they Swear,  
 Contradiction in every Line;  
 But this I conclude, their understanding's not good,  
 Their Reason's left in *Ireland* behind."

The ballad begins thus—

“To the Tune of “*Hey Boys up go we.*”

“ See how the *Tories* drives their Trade,  
Clokes all with Fourty One,  
As all the Rogueries of that Age  
By *Presbyter* was done :  
But if you'l trace them to the place  
Where first they did agree,  
You'l find the Plot was laid at *Rome*  
To destroy the Monarchiey.  
The Jubilies that was held there  
For th' destruction of this Land,  
A Thousand Masses was prepar'd  
To keep up the holy Band ;  
A *League* or *Covenant* you may call't,  
Judge which will best agree,  
Was hatcht at *Rome*, transported here,  
To destroy our Monarchiey.”

“The Second Part to the same Tune” continues—

“ At *Richlius* Closet had second Birth,  
And privatly sent hether  
To breed dissention in Church and State,  
We one might hate another.  
It may trouble every Protestant  
That these things e're should be,  
Their shaming Plots would cut our Throats  
To destroy the Monarchiey.”

After this are four stanzas, and this reference to Sir Roger L'Estrange and his printer (see “*Strange's Case, Strangely Altered,*” Oct. 1680, No. 1083, 1680):

“ *L'Estrange*, their English Bellarmine  
Writ on in their defence,  
And scandalous *Thompson* Prints the same,  
Who never yet knew sence,  
*St. Omers* Hedg-burds go to work,  
And make it there Decree,  
To preserve the King by pulling down  
The English Monarchiey.

By Dispensation from the Pope  
We will set up another,  
A King that never shall revoke  
The Holy Church his Mother ;  
We'l extinguish all that Scottish Race  
Which favours Heresie,  
Set up a *Roman* in his place,  
In our great Monarchiey.

The Penal Statutes they shall down,  
Which long has bore the sway,  
High Mass be sung in every Church,  
Prosessions every way ;

We'l Reform the Church by dint of Sword  
 Since the Keys they will not do,  
 We'l make the Whigs dance a new Jigg,  
 And to the Altar bow.

But Heavens preserve our great Monarch,  
 With the Partner of his Bed,  
 May *Britains* Diadem lastingly  
 Sit fast on *Charles* his Head;  
 While that the Sun and Moon endures,  
 In this let us agree,  
 To Defend the King and preserve the Laws  
 Of this great Monarchiey."

1.—2 × 2¼ in.

2.—1⅞ × 1⅜ in.

Brit. Mus. Library, C. 20, f. "Luttrell Collection,"  
 vol. iii. p. 104.

## I I 22.

### BRITANIA.

*R. White sculp. Printed for S. Mearne, T. Dring, B. Tooke, T. Sawbridge,  
 & C. Mearne.* [1682]

"*Britania*," with clasped hands, weeping, is seated upon the ground; at her feet lie the crown, a coronet, sceptre, mitre, crosier, a bloody axe, royal arms reversed, and "*Magna Charta*." Approaching her is a Janus-headed figure, half Jesuit, half Puritan; his cloak is lined with figures of imps; one leg, with a cloven foot, tramples upon the Bible. In his right hand he carries a cross and rosary; with the left he points to Britannia,—behind is the devil prompting him,—the Eye of Providence is beaming upon Britannia. There is a cathedral behind, with its east end in ruins; upon one of the buttresses is the Stone of the Corner. In the distance is a field of battle and a burning church, over which lightning and a flaming sword issue from the clouds.

This is the frontispiece to the first volume of *J. Nalson's "Impartial Collection of the Great Affairs of State from the Beginning of the Scotch Rebellion in the year 1639 to the Murther of King Charles 1. 1682."*

Annexed, in the book itself, is, "The mind of the Frontispiece:"

"See the World's Glory once, here sits forlorn,  
 Expos'd to Foreign, and Domestick scorn;  
*Britannia* who so many Foes withstood,  
 Her Bowels torn, by her own Viperous Brood:  
 Her Sons, most damnably Religious grown,  
 Canted the *Diadem* and *Mitre* down,  
 And Zealously usurpt both Church, and Crown;  
 Look on that *Axe*, embu'd in Royal Gore,  
 A Crime unknown to *Pagans* heretofore;  
 Whence they their own Fanatick Zeal applaud,  
 On Loyal *Strafford*, and on Pious *Laud*,  
 Th' *Egyptian* Frogs into the *Palace* came,  
 And *Corah* offer'd with unhallow'd Flame;  
 These Priests of *Jeroboam* gave command,  
 And spoil'd with Locusts all our fruitful Land;  
 Yet Loyalty, and Devotion was the word,  
 Interpreted by moderns, Fire and Sword,



*Urim* and *Thummim* on a Rebel's Brest,  
 Are only two hard names for Interest.  
 This' was the great *Diana* they ador'd  
 Who th' *Whore of Babylon* so much abhor'd,  
 And leudly fought the *Battels of the Lord*.

Like *Bifrons Janus* next does court your Eye,  
*Rome* and *Geneva* in Epitome,  
 They Squint two ways, in the main Point agree;  
*Herod* and *Pontius Pilat* thus at strife,  
 Shook hands to take away a Spotless Life.

Now turn your Eye to th' busie *Saint* behind,  
 That *Brummigham Uniter* of Mankind,  
 With fiery Breath he doth the CAUSE promote,  
 But on the *Bible* stamps his cloven foot.

Behold that Dismal Scene of Fire, and War,  
 The Terrors of th' Avenging Sword from farr;  
 Then look above, and view that piercing Eye,  
 Which saw and winkt at the Conspiracy,  
 Till Heav'n's Enemies were ripe for doom,  
 Then saw the *Martyr's* Son Return with Triumph Home."

7 × 11 $\frac{1}{4}$  in.

### 1123.

## A HISTORY OF THE NEW PLOT: Or, A Prospect of Conspirators, their Designs Damnable, Ends Miserable, Deaths Exemplary.

London, Printed for *Randolph T aylor*, 1683.

[1682]

A BROADSIDE, with a print in eight compartments.

1. "*E. Shaftesbury Dictating his measures*," represents that statesman seated in a chair by the side of a table, at which *Titus Oates* sits, and has a scroll of paper before him, on which he is writing from the Earl's dictation. Between them stands on the table an open book, inscribed "*Worthy Men, Men Worthy*."

2. "*E. Shaftesbury at Consult. Hastens the Damnable Plot to be put in Execution*." The Earl seated at table with six other persons.

3. "*Arthur late Earl of Essex. Cut his own Throat*." The interior of a chamber; on the floor lies a corpse with blood flowing from it; the headsmen's axe lies on the floor, with the edge turned towards the corpse. Two men rush into the room; one cries "*What, Murder himself!*" the other, "*Oh Horrid Guilt*" (July 13, 1683).

4. "*Tho. Walcot, Will. Hone, John Rouse, Executed at Tiburn*." A gibbet with three corpses pendent from it; a man drawn to the place of execution; the disemboweling of a convict, who lies, naked, on a table; the executioner stoops over him, holding a knife in his left hand and raises a heart in his right hand, exclaiming, "*The Heart of a Traitor*."

5. "*The Frog and Mouse at variance which shall be King—the Kite destroyed both*, shows such a combat; a bird swooping at them. Below, "*The Morall*:"

"*So Faction's Men Conspiring doe Contend,  
 But Hasten their own Ruin in the End*."

6. *Lod. Will. Russels Execution in Lincolns Inn Fields*." Lord William Russell extended on a scaffold, which is covered with black drapery, his head on

the block; the executioner about to strike him with the axe; five persons, including two clergymen (one of whom was Burnet); a crowd of men below.

7. "*Septemb. 9th next to be observed as a day of Thanksgiveng thorow out all England,*" &c. The interior of a church; the preacher returning thanks; men standing below the pulpit.

Below is "A brief Account of the late Treasonable Conspiracy." This is an account of the alleged proceedings of the Earl of Shaftesbury and his party against James II.

A photograph, from an impression of the print in the collection of James Holbert Wilson, Esq.

A photograph, reduced.  $8\frac{7}{8} \times 4\frac{3}{4}$  in.

## I 124.

LONDONS WONDER; Being a Description of God's Mercy and Goodness, in the breaking of this late mighty Frost which began about the beginning of December, 1683, and continued till the 4th. of February following.

Great Rich Men hoardeth up their store as we may plainly see,  
In hopes to grind and gripe the poor in their Extremity.

To the Tune of Packingtons Pound.

*Printed for J. Deacon, at the Angel in Guiltspur-street.*

[Dec. 1683]

A BROADSIDE with three woodcuts: (1) was used in 1641, for "A Description of the Passage of Thomas late Earle of Strafford, over the River of Styx," &c., May 12, 1641, No. 197, 1641. It now represents a waterman sculling a single passenger upon a river and towards a landing-place, where a third man stands. (2) A view of a city on the distant bank of a river; on the nearer bank are two men, one of whom has a telescope (?) placed against his eye, the other man stands behind the former and raises his right hand; below the figures is a city, doubtless intended for London, with old St. Paul's Cathedral and other churches, houses, &c.; (3) A ship with three masts; St. George's cross is on a flag which flies at the stern, a man stands on the poop, and behind him is the poop-lantern. The ship is pierced for three guns on the side which is visible.

Below these woodcuts is a ballad, which refers to the great frost of 1683-4.

1.— $4\frac{1}{8} \times 4\frac{5}{8}$  in.

2.— $2\frac{3}{4} \times 2\frac{3}{8}$  in.

3.— $3\frac{1}{2} \times 2\frac{1}{2}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
suppl. vol. p. 23.

## I 125.

"ROME RHYM'D TO DEATH."

[1683]

THIS is the frontispiece to "A Collection of choice Poems." At the end of a hall is a gallery supported by two columns, respectively inscribed "*Jesuits Policy,*" and "*Peoples Ignorance*"; between these is the entrance to the chamber which is represented. In the gallery above the entrance is the Pope seated in a tottering throne, which is swung somewhat like a bell in a belfry; two devils are vainly endeavouring to keep it upright. Across the canopy of the throne is a long bar, to each end of which is attached a rope with many handles. One end is pulled by cardinals, Jesuits, a woman, monks, &c., the ropes being labelled, "*By Error*,"

"by Blood," "by Luxery," "by Pergery," "by Ignorance," and "Sham Plots." The other end is pulled by clergymen, &c., the ropes being labelled, "By evidence," "by discovery," "by Advice from Rome," "by Law," "by ye Holy Scriptures," "by Justis." Between these a person holds a rope, which is attached to each side, and exclaims, "I am a Trimmer." On the ground lies the Pope, whose mouth the devil is forcing open to receive what a Jesuit is pouring from a bottle.

$3\frac{1}{8} \times 5\frac{1}{4}$  in.

## I 126.

### "THE VISIONS OF THOROUGH REFORMATION."

Burnford sculp.

[1683]

A DOUBLE-HEADED Presbyterian, (one head wearing a Jesuit's, the other a Presbyter's cap) with a palette and brushes in his hands, is painting out the royal arms and substituting those of the Commonwealth, and exclaiming, "We will Reform both Church & State." The Pope is removing the crown, and saying, "Then Rail at me at your old rate." Underneath—

"The Royall Armes doth Presbyter deface:  
To Paint the Coñon Wealth's upon the place  
Thus to Reform from Popery, he draw's  
A Cross; the Coñon Seal to th' good Old Cause;  
Thus when the Kingdom turns a Coñon wealth  
The Imperial Crown will be the Popes by Stealth."

This is the frontispiece to Edw. Pettit's "Visions of the Reformation: or a Discovery of the Follies and Villanies that have been Practis'd, in Popish and Fanatical Thorough Reformations, since the Reformation of the Church of England," 1683.

The object of the print is to intimate that the Presbyterians, Puritans, &c., were tools in the hands of papists. The Presbyter "in the most mortified dress that you can imagine, for the white border upon his black cap, made him look like a Black Jack tipt with silver, has the head of Jesuit united with his own prompting him to set up a commonwealth instead of a monarchy while the Pope is filching the rejected crown."

"You declaimed against *Popery* mightily, and yet did whatever the *Papists* desired or prompted you to doe, time will shew that *you* and your *Proselytes* were Factours for the *Pope* and the *Devil* in every particular of that whole Rebellion; all the *Aspersions* cast upon the *King* and the *Church* were of *Romish* Invention, which your *Malice* knew how to improve; the *Rebel Parliament* (*a*) entertained Advertisements from *Rome*, *Venice* and *Paris*, of the *Pope's Nuncio* soliciting *France* and *Spain* for 4000 Men a piece, but when came they over? And was it not *Popish* Intelligence which ye greedily catch'd to inflame the *People*? The *Irish* Rebels bragged that the *King* would come among them and assist them, that they did but maintain his Cause against the *Puritans*, that they had his Commission; and those very *Scandals* you made use of, lay'd that Rebellion to his Charge, wherein they set up the *Pope's Standard* in *Opposition* onely to his *Supremacy*. Cardinal *Richlieu* fomented all those unhappy Divisions by your means; your *Solemn League and Covenant* proves most *Jesuitically* Popish. The *Jesuits* had their Spies and Agents in all your *Committees*; and how far they helped you in your Blessed Reformation, *Dr. Du Moulin* (*b*) will tell you; and although the Person is not known that gave the Fatal Blow; yet you brought the king to the Block; and he was a *Popish Priest* and Confessour who then brandished his Sword, saying, *Now our greatest enemy we have in the World is gone*. And this was your *true sober Protestant thorough Reformation*." (Page 135.)

- (a) Parliament's declaration to the king, 9 March 1641.  
 (b) "Vindication of the Protestants," p. 57.

On p. 137, are these verses, said to be spoken by a triumphant Jesuit :

"So! the Work's done, those Men are cut down,  
 Which standing did oppose the Triple Crown:  
 The silly Hereticks themselves defeat,  
 And with their Blood the Scarlet Whore looks great.  
 In Holy Wars the Pope Triumphs alone,  
 And as he lost, so now regains a Throne  
 Reconquers now by Reformation."

This print refers to the events of about 1649, but was intended as a warning to the people of England, who, about 1683, were threatened with similar calamities. The peculiar cap alluded to in the above description is a sort of crown made of velvet or silk, and encircled by a broad band of lace, such as obtained in this country for a long period, e.g. in the portraits of Sir Julius Cæsar, who died in Bacon's arms, 1636, aged seventy-nine. A "black jack" was a large leather vessel for holding wine or beer.

$3\frac{1}{2} \times 4\frac{1}{2}$  in.

## 1127.

### "THE COMMON WEALTH RULEING WITH A STANDING ARMY."

[1683]

THE Commonwealth is here represented as a dragon, which exclaims, "*A blessed reformation.*" In his body is shown the Parliament assembled; his neck is covered with armed troops; his tail is composed of a chain ironically symbolising the "*Liberties*" of the people, who are encircled by it, and exclaim, "*O wonder full Reformation.*" The beast voids "*The Fruits of a Commonwealth,*" i.e. "*Taxes, Excise, monthly assessments, Loanmony, Oaths of Covenants, Ingagements, Aljuration.*" Before it, as if food to be eaten, are rolls of "*Laws Custims*"; a mitre for "*Episcopfy*"; three crowns for the "*Monarchey*"; a book for "*Statutes, Magna Charta, prerogative, priviledges, Liberties*"; a cathedral for "*Church Londs & tyths*"; a heap of money for "*gain*", and an escutcheon for "*nobility & House of peers.*" All these are "*Food for a Commonwealth.*"

This is the frontispiece of a small volume entitled "Arbitrary Government display'd in the Tyrannick Usurpation of the Rump Parliament, and Oliver Cromwell," &c., London, 1683. This book was published when a political party charged Charles II. with aiming at arbitrary power. In the "Introduction" the author explains his object thus: "To the intent then, that they may see the difference between the happy reign of lawful kings, and usurping Tyrants, we have collected the illegal acts, and bloody persecutions, of those usurpers of Arbitrary Government, the Rump and Oliver, that by the matter of fact, the people may be convinced and deterred from thinking of rebelling against their lawful Prince, since 'tis the only way to bring in Arbitrary Government, whose most horrid picture, is displayed in the following History."

There is another frontispiece to this book copied exactly, but of a smaller size, from that of Quarles' "The Shepherds Oracles," see that title in this Catalogue, No. 426, 1645. See also "Charles the Second defending with his Sword and Sceptre the Tree of Religion," 1683, No. 1128, 1683. Both frontispieces occur in "An Epitome of English History," 1690, Brit. Mus. Library (Grenville), 15631.

$4\frac{1}{2} \times 2\frac{3}{8}$  in.

## 1128.

CHARLES THE SECOND DEFENDING WITH HIS SWORD AND  
SCYTHRE THE TREE OF RELIGION.

I. D. sculp.

[1683]

THIS is a reduced copy of the frontispiece by William Marshall, to Quarles's "The Shepherds Oracles," which see, Nov. 23, 1645, No. 426, 1645. It forms the second frontispiece to Thomas May's "Epitomy of English History," third edition, 1690, of which "The Commonwealth ruling with a standing Army," No. 1127, 1683, is the first illustration and frontispiece. See that item in this Catalogue.

The copy differs, among other points, from the original, in respect to the gun in the hand of the man in the tub, which is not exploding.

 $2\frac{3}{4} \times 4\frac{1}{2}$  in.

Brit. Mus. Library (Grenville), 15631.

## 1129.

## A MEDAL STRUCK IN REFERENCE TO THE RYE-HOUSE PLOT.

C. Hall sculp.

[1683]

OBVERSE, a naked figure, sitting, and holding up his hand against a hydra with seven human heads, apparently portraits; legend, "*Peribunt Fulminis Icto*, 1683." Reverse, a shepherd feeding his flock, with two wolves hanging on a gibbet, a dove bearing an olive branch, and a distant view of London; motto, "*Deus Nobis Hæc Otia Fecit*."

This engraving is No. 2 in Plate XXXII. of the illustrations to Pinkerton's "Medallie History of England," 1790.

Each circle  $1\frac{5}{8}$  in. diameter.

Brit. Mus. Library, 676. h. 4.

## 1130.

## "CAROLVS EVERSO MISSUS SUCCURERE SECLO."

*For Edward Vize at y<sup>e</sup> Bishops Head over against the Royal Exchange in Cornhil.*

[1684]

THIS print, the frontispiece of a book, represents Charles II. trampling on a three-headed dragon, whose heads are those of a Turk, a Jesuit, and a Puritan, and who has a serpent's head at the end of his tail, and the French *fleur de lis* on his body; the king extends his right hand to an angel, who descends on a cloud, bearing a sword. On the left stands Britannia (?) or Minerva wearing the *peplum*

Below are these lines:—

"If they who slew the Monsters of the Age,  
Inspir'd the old poets with Romantick Rage  
What wonders will the times to come relate,  
Of Charles from Charles great Brittain's Charles y<sup>e</sup> great."

Probably, of the heads of the dragon—(1), that of a Turk, refers to the war carried on by Charles II. against the Algerines; (2), that of a Jesuit, to the contest with France at one period of the reign of that monarch; and (3), that of the Puritan, to the king's accession to the throne and the breaking up of the Commonwealth.

This print is the frontispiece to Edward Pettit's "Visions of Government, wherein

the Antimonarchical Principles and Practiees of all Fanatical Commonwealths men and Jesuitical Politicians are discovered, confuted and exposed," 1684. The object of this volume is to advocate the divine authority and rights of kings. Charles II. is therefore represented as favoured by Heaven and trampling on the Hydra of Rebellion, with its three heads, the Turk, the Jesuit, and the Puritan, who, as the book endeavours to show, were actuated by like principles, and, with France, which is symbolized by the *fleur de lis*, desired the destruction of the English monarchy.

4 × 5½ in.

### 1131.

#### A PLEASANT DIALOGUE BETWIXT TWO WANTON LADIES OF PLEASURE; Or, The Dutchess of Portsmouths woful Fārwel to her former Felicity.

Printed for T. Deacon, in Giltspur-Street. In MS. "½d." and "17 feb. 1864." [Feb. 2, 1685]

ON a broadside entitled as above are woodcuts of the Duchess of Portsmouth and Nell Gwynne. That of the former is represented below the waist, enclosed by a narrow frame; she holds, and seems to be playing on a guitar; she wears a hood. The latter is shown to the waist, enclosed in a frame of foliage, and has abundant hair arranged in large ringlets, on her shoulders.

Below and at the side of the cuts are three columns of verse, beginning—

“ Brave Gallants now listen and I will you tell  
with a fa, la, la, la, fa, la, la,  
A pleasant discourse that I heard at Pell-mell,  
with a fa, la, &c.  
Between two fair Ladys of the wanton strain,  
The one to the other did sigh and complain,  
I wish I was over in France now again,<sup>1</sup>  
with a fa, la, &c.

Quoth Nelly I prithee who sent for thee here,  
with a fa, la, &c.

’Tis you with a shame that put in for a share  
with a fa la, &c.

O do you remember when I was dismay’d,  
When you in attire was richly array’d,  
Alas I poor Nelly was wrong’d in my trade,  
with a fa, la,” &c.

On the 2nd of February 1685, His Majesty Charles II. had an apoplectic fit. On the 6th of the same month he died. These woodcuts were often used, the former for “The Maid’s Complaint,” 643. m. 10, “Bagford Ballads,” vol. ii. p. 13.

See “The Dutchess of Portsmouths Farewel,” Feb. 2, 1685, No. 1132, 1685.

1.—3¼ × 4¼ in.

2.—3¼ × 4⅝ in.

Brit. Mus. Library, 643 m. 10, “Bagford Ballads,” vol. ii. p. 170, and C. 20, f. “Luttrell Collection,” vol. ii. p. 167.

<sup>1</sup> After the death of Charles II. the Duchess of Portsmouth was forbidden to leave England. See “Portsmouths Lamentation,” Feb. 2, 1685, No. 1133, 1685.

## 1132.

## THE DUTCHESS OF PORTSMOUTH'S FAREWEL :

The Dutchess holds a Dialogue,  
and talks with Madam *Gwin*;  
Yea, doth relate the wretched state,  
that now she liveth in.

printed for *I. Clarke, W. Thackeray, and T. Passinger*. In MS. "20 Feb. 1685." [Feb. 2, 1685]

ON a broadside entitled as above are two oval woodcuts of the Duchess of Portsmouth and Nell Gwynne. The former wears a cap, from under which her hair flows loosely; she holds a glove in her left hand, and stands near a table, on which are two lighted pastil burners. The latter has her hair drawn off her face and arranged in three large ringlets on her shoulders. She holds a bunch of grapes in her right hand; two more bunches are before her.

Below and at the side of the cuts are three columns of verse, beginning thus—

"I prithee dear Portsmouth now tell me thy mind,  
with a fa, la, la, la, fa, la, la,  
Dost thou not think that the Fates are unkind,  
with a fa la, &c.

It is not long since thy fame it was great,  
But now 'tis eclips'd by unkindness of fate,  
Thy case now doth seem a sad tale to relate,  
with a fa la la la, fa la la.

Ah! Nell could I now but my sorrow explain,  
with a fa la, &c.

Which filleth my heart with sorrow and pain,  
with a fa, la, &c.

A shower from mine eyes I should certainly weep,  
Would add to the waves of the Ocean so deep,  
For now my dear friend lyes fast in his sleep,  
with a fa la," &c.

On the 2nd of February 1685, His Majesty Charles II. had an apoplectic fit; on the 6th of that month he died.

See "A Pleasant Dialogue betwixt Two Wanton Ladies of Pleasure," Feb. 2, 1685, No. 1131, 1685; and "Portsmouths Lamentation," Feb. 2, 1685, No. 1133, 1685.

The first woodcut above-named was used for "The Distressed Mother," 1685?, No. 1147, 1685, "The Northern Ladd," 1685?, No. 1144, 1685, and as No. 4 in "The Lovers mad fits and fancies," 1660, No. 994, 1660.

Each oval,  $2\frac{3}{4} \times 3\frac{1}{8}$  in. Brit. Mus. Library, C. 20, f. "Luttrell Collection," vol. ii. p. 168.

## I 133.

PORTSMOUTH'S LAMENTATION. Or, A Dialogue between Two Amorous Ladies, E. G. (Eleanor Gwynne) and D. P. (Duchess of Portsmouth).

"Dame *Portsmouth* was design'd for France,  
But therein was prevented;  
Who Mourns at this unhappy Chance,  
and sadly doth lament it."

To the Tune of, Tom the Taylor, or Titus Oats.

Printed for C. Dennisson, at the Stationers-arms, within Aldgate.

[Feb. 2, 1685]

A BROADSIDE with two woodcuts. No. 1 represents, in an oval frame, the head and bust of a lady, whose face, looking to our right, is marked by crescent-shaped patches. No. 2 shows, in an oval frame, the head and bust of a lady, who wears diamond and crescent-shaped patches. No. 1 was likewise used for "The Virgin's A B C," 643. m. 10, "Bagford Ballads," vol. ii. p. 173. No. 2 was likewise used as No. 2 in "A Tragical Ballad," &c., 1660?, No. 995, 1660.

Below these woodcuts is a ballad which contains the alleged lamentations of the Duchess of Portsmouth, as supposed to be caused by her detention in England, after the death of Charles II., Feb. 6, 1685. Also the comments of Eleanor Gwynne.

1.— $2\frac{1}{4} \times 2\frac{1}{2}$  in.  
2.— $2\frac{1}{2} \times 2\frac{1}{8}$  in.

Brit. Mus. Library, 643. m. 10 "Bagford Ballads,"  
vol. ii. p. 171.

## I 134.

THE DOCTOR DEGRADED; OR THE REWARD OF DECEIT: Being an account of the Right Perfidious, and Perjury'd Titus Oates; who Recieved Sentence at the Kings-Bench Bar, at Westminster the 16th day of May, 1685.

London, Printed by George Groom, at the Sign of the Blue Ball in Thames Street, over against Baynard's Castle, 1685.

[May 18, 1685]

A WOODCUT representing Titus Oates in the pillory, with the inscription over his head—

"Here stand I  
For Perjury."

A broadside, with verses below, and at the sides is an account of the proceedings against Oates, and the sentence, which latter was thus:

"Fined on each Indictment 1000 Marks.

"That on *Munday 18th* of this Instant he walk about *Westminster-Hall*, with a Paper upon his Forehead, mentioning his Crime; And afterwards stripp'd of his Canonical Habit, Stand upon and in the *Pillory* before the Hall Gate, between the hours of 11 and One, for the space of one hour to stand,

*Tuesday* the 19th, at the *Royal Exchange*.

*Wednesday* the 20th, to be Whip'd from *Aldgate* to *Newgate*.

*Friday* the 22d. from *Newgate* to *Tyburn*.



Aug. the 9th to stand at *Westminster*.

August the 10th . . . . at *Charing Cross*.

August the 11th . . . . at *Temple-Bar*.

September the 2nd . . . . at the *Royal Exchange*.

Aprill the 24th 1686, to stand in the *Pillory* at Tyburn, facing the Gallows.

To lie in *Gaol* during Life and to stand Annually in the *Pillory*,

August the 9th, at *Westminster*.—August the 10th at *Charing Cross*.—August the 11th at *Temple-Bar*.—September the 2d at the *Royal Exchange*."

The verses are as follows :

" O Cruel Fate! why art thou thus unkind, }  
 So wavering and unconstant in thy Mind, }  
 To turn (like weather-Cocks) with every Wind? }  
 Did'st thou not once make *Oates* thy Favourite,  
 Thy only Darling, and thy dear Delight?  
 And mounted him upon thy Wings so high, }  
 That he could almost touch the very Skie, }  
 And now must *Oates* stand in the *Pillory*? }  
 There to be Battered so with Rotten *Eggs*,  
 Both on the Face, the Body and the Legs,  
 That he will wish himself in *Hell* for Ease, }  
 And Beg as Beggars do for Bread and Cheese, }  
 That *Oates* might not be Thresh'd as Men do Pease. }  
 And must he too (when once he has stood there)  
 Be sent to Ride upon the *Three-Leg'd-Mare*?  
 Zouns what's the meaning of it with a P—x?  
 Is that the way to pay his *Christmas-Box*?  
 Was he not once the *Saviour of the Nation*,  
 And must he be Contemn'd and out of Fashion?  
 Call'd *Perjur'd Rogue* and slighted be by all,  
 And toss'd about just like a Tennis-Ball.  
 What if he did Forswear himself a little, }  
 Must his sweet Bum be rubb'd thus with a Nettle? }  
 O fie! 'Tis not well done to Rob the Spittle. }  
 But 'tis in vain I see to Mourn for *Oates*,  
 For if we Roar until we split our Throats,  
 We cannot help the poor distressed thing; }  
 No hopes to get a Pardon of the King, }  
 Therefore he must endure his Suffering. }  
 Indeed (if to Lament would do him good)  
 Then we would Weep that's to be understood:  
 But, *my beloved Brethren in the Lord*, }  
 That cannot keep him from a *Hempen-Cord*, }  
 Or from his peeping through a *Two-inch-Board*, }  
 And so 'tis needless that we Vex or Fret,  
 God's holy Will be done, we must Submit.  
 However let poor *Oates* be Brisk and Bonny }  
 (Long as he Lives) he shall not want for Money, }  
 For to his Hive we'll bring both Wax and Honey. }  
 Yet (if he should be Hang'd and Die that way) }  
*Oates* will spring up again at Judgment Day, }  
 Altho there will not be a bit of *Hay*. }  
 But 'tis a great Disgrace that *O brave Oates*  
 (The Rampant Doctor of Religious *Plots*)  
 Is not (in state) Promoted up on High;  
 The just Reward of bloody Perjury.

Yet he's no Coward, fearing to be Halter'd,  
 Unless of late his Courage should be alter'd :  
 Fight Dog, fight Bear, he values not a Fig,  
 He always was and e'er will be a *Whigg*,  
 And stand up for the *Cause* we know full well,  
 Tho he were sure almost to go to *Hell*.  
 Therefore if he be Hang'd, and in a Cart  
 Carried to *Tyburn*, what cares he a F—t, }  
 At last the Dearest Friends of all must Part. }  
 And now Beloved Brother *Oates* adieu, }  
 Altho this story looks a little Blue, }  
 Yet what I Wrote of thee is very True."

See the references under "Bob Ferguson," 1685, No. 1142, 1685.  
 $6\frac{1}{8} \times 6\frac{3}{4}$  in.

## 1135.

"TESTIS OVAT." Titus Oates, Anagr. Testis ovat.

*London, Printed for J. Hindmarsh, at the Golden Ball over against the Royal Exchange.* 1685. [May 18, 1685]

TITUS OATES standing in the pillory with the inscription over his head, "*Testis Ovat.*" Below are twelve Latin lines which are

"*Thus rendred.*"

" Paid for his Crimes the Perjur'd Witness swears,  
 And shews what for rewards his false Tongue dares.  
 Swears till three Kingdoms mourn ; whilst oer the prize  
 Our Witness triumphs with relentless Eyes.  
 Swears on till *Ireland* perish, *England* fall,  
 And *Scotland* in one common Funeral.  
 Swears still, dreadless of Hell, nor fearing Heaven,  
 Till the great *YORK* be from his Countrey driven,  
 Wrong'd Innocence by Perjur'd Witness dies,  
 Who drunk with guiltless Blond still swears and lies,  
 Then since our Witness has this hardned face,  
 Let the false Wretch the Pillory disgrace."

There is another copy, with these verses in MS., near the feet of the figure—

" Behold ye Heroe who has done all this  
 In a small Triumph stand, such as it is :  
 A kind of an Ovation onely : true,  
 But those for Bloudlesse Victories are due  
 His were not such ; he merrits more than Eggs  
 Let him in Tryumph swing & ease his Legs.

See the references under "Bob Ferguson," No. 1142, 1685.  
 $11\frac{1}{8} \times 6\frac{1}{4}$  in.

## 1136.

TITUS OATES.

*Published March 25 1810 by Wm. Richardson Junr. York House Strand.*  
 [May 18, 1685]

THIS is a copy from "Testis Ovat," &c., see the same date, No. 1135, 1685. The

verses are not engraved with it. The inscription is, "Titus Oates, from a rare Print."

$3\frac{1}{2} \times 7\frac{3}{8}$  in.

## 1137.

"OATES HIS DEGREES. Being advanced to y<sup>e</sup> Pillory, Debased to y<sup>e</sup> Carte A—e, and expected by his old friend to higher preferment."

*Sold by R. Palmer against Somerset house.*

[May 18, 1685]

TITUS OATES standing, with "*Periury Periury*" on his head, and in the pillory, upon which are marks of broken eggs. He appears also as tied to the tail of a cart and flogged; the devil, perched upon a gallows, holds a halter and looks wistfully at him. We have here his three degrees, the pillory, the cart tail, and the gallows. The first two honours he actually received; the third he escaped. See the references under "Bob Ferguson," 1685, No. 1142, 1685.

This is a mezzotint.

$9\frac{3}{8} \times 7\frac{3}{8}$  in.

## 1138.

TITUS OATES IN THE PILLORY, SURROUNDED BY PORTRAITS OF THE SEVEN JESUITS OR MISSIONARY PRIESTS WHO WERE EXECUTED BY MEANS OF HIS EVIDENCE; also a representation of the whipping he received. [May 18, 1685]

*Amsterdam. By Jochem Bormeester, Konst-verkooper in de Jonge Roelof-steegh.*

*A Amsterdam. Chez Joachim Bormeester, Marchand de taille Douce à la rue de Jonge Roclof-steegh.*

A BROADSIDE, with accounts of the life of Oates in Dutch and French, each in a column at one side of the print. The engraving represents, in the centre, Oates standing in the pillory, "*Titus Oates*," being on a label over his head; the people are standing about and jeering him. Below, he appears being whipped at a cart's-tail in the streets of London, and with two scourges at once, May 26, 1685. The portraits are those of "*R. P. Antonius Turner*," &c., "*R. P. Joannes Fenwyck*," &c., "*R. P. Ioannes Gavin*," &c., "*K. P. Golielmvs Waring*," &c., "*R. P. Carolus Baker*," &c., "*R. P. Thomas Harcovrt*," &c., and "*R. P. Philips Evans*," &c. The inscriptions give the dates of their deaths, between June and September, 1679.

Below the French account of the life of Oates is a short Latin poem.

There are two states of this broadside, the second of which gives the address of Jochem Bormeester as "*in de Kalverstreet, by den Dam*," and "*à la rue de Voëu, proche de Dam*." There are other differences in these states, comprising variations in the French account of Oates, &c.

$10\frac{1}{8} \times 16\frac{1}{4}$  in.

## 1139.

"O WHY SO FICKLE." A Medal referring to Titus Oates. (No. 1.)

*Hall sc.*

[May 18, 1685]

OBVERSE: portraits of Oates, wearing a Jesuit's cap, and the same in a monk's

cowl, placed back to back. Legend, "*O why so Fickle*"; a reference to the career of Oates as member of the Society of Jesus and of the Roman church. Reverse: five masks of those who were called discoverers of the Popish Plot—Oates, Dangerfield, Bedloe, Tongue, Kirby (?). Legend, "*Birds of a Feather flock together*." Pinkerton suggested that the masks included portraits of Charles II., Shaftesbury, and Danby.

These engravings are Nos. 5 and 6 in Plate XXXV. of Pinkerton's "Medallie History of England," 1790.

See "O why so fickle," No. 2, May 18, 1685, No. 1140, 1685.

Each circle,  $1\frac{3}{8}$  in. diameter.

## 1140.

"O WHY SO FICKLE." A medal referring to Titus Oates.  
(No. 2.) [May 18, 1685]

A PRINT representing the medal described as No. 1, under the same title and date, which see, No. 1139, 1685. Below the engraving is "XCVIII."

Each circle,  $1\frac{1}{2}$  in. diameter.

## 1141.

A POPISH WHIGG.

[1685]

THIS print, which is engraved in mezzotinto, is a portrait of Titus Oates, standing, three-quarters length, and almost full face, looking to the front; on his head is a Jesuit's cap, and in his left hand are his gloves; his outer garment is half cloak and half coat. It appears to have been derived from the print which is described under "Bob. Ferguson," &c., 1685, No. 1142. 1685.

Below are these lines:—

"By yea and nay this Capp thy head do's fit  
Masking a Zealous, Whiggish Jesuit,  
A Teckelitish true blew Protestant,  
One who has taught the Brotherhood to Cant.  
A Miracle in Nature, who can see  
Things that ner'e was, nor er'e believ'd will be."

$4\frac{3}{8} \times 5$  in.

## 1142.

"BOB FERGUSON OR THE RAREE-SHEW OF MAMAMOUCHEE  
MUFTY." [1685]

A PORTRAIT of Titus Oates, his head-dress being half a Jesuit's cap, half a Turk's turban; his right side wears a Jesuit's cloak, his hand carries a small flail; his left side wears a loose coat, his hand rests upon a sword.

Below are these verses:

"Titus, Teck Titus, view this Figure well,  
True Lines of an INCARNATE Imp of Hell;  
No Doctor, nor No Saviour of a Nation;  
But skill'd in Turkish and Italic Fashion,

In whom the ELDER'S MAYD<sup>1</sup> and GREEN Combine;  
 Both Fleshly given, and yet Both Divine'  
 Hence Cap and Turbant both his Noddle grace;  
 His Mouths the Center of Protesting face,  
 Cravatt his Neck doth, yet unstretch'd, Environ,  
 His RASCALL SIDE is guarded with cold Iron.  
 Here Cloak, there Coate his equall Deference Show,  
 To CALVIN IACK, and IACK OF LEYDEN too,  
 Whilst one hand holds a FLAYL, the t'other SWORD  
 It Paints a Modern HOLDER FORTH o' th' WORD,  
 BUTTON'D SCHISMATIC CASSOCK, GIRDED notes  
 An Odd Amphibious Animal like O—— }  
 Who for a Doctorship nere paid Ten Groats  
 But Length of Chin bewrays his want of Sense  
 Which makes him APE an IRISH EVIDENCE.  
 View him All ore: he's QUAKER, PRESBYTER,  
 MUSULMAN, LESUITE, AND FOR HIM, NOT HER."

Robert Ferguson, whose name is here given to Titus Oates, was a great dealer in plots, and a prostitute political writer for different parties, and particularly for the Earl of Shaftesbury. From the description of him in a proclamation, he must have resembled Oates in appearance, as he approached nearer to him in character than any of his contemporaries, and was, in the reign of William III., rewarded with a place, though it was well known that he merited a halter. (Granger, "Biographical History of England," 1824, v. vi. p. 4.)

Titus Oates, who was restrained by no principle, human or divine, was one of the most accomplished villains that we read of in history. He was successively an Anabaptist, a Conformist and a Papist, and then became Conformist again. He had been chaplain on board the fleet, whence he was dismissed for an unnatural crime, and was known to be guilty of perjury before he set up the trade of witnessing. He was successful in it beyond his most sanguine expectation; was lodged in Whitehall, and had a pension assigned to him of 1200*l.* a year. He was a man of some cunning, more effrontery, and most consummate falsehood. His impudence supported itself under the strongest conviction, and he suffered for his crimes with all the constancy of a martyr. The era of Oates' plot was also the grand era of Whig and Tory; and he has the peculiar infamy of being the first of incendiaries, as he was the first of witnesses. (Granger, V. vi. pp. 4 and 167.)

This print was published when Oates was become unpopular, having been convicted of perjury. Mamamouchi is a character in the "Citizen turned Gentleman," from Molière's "Bourgeois Gentilhomme."

See, for other portraits of Oates, "The Devil, Titus Oates and the Pope," 1678, No. 1068, 1678; "England's Grand Memorial," Oct. 1678, No. 1064, 1678; "A Portrait of Titus Oates," 1679, No. 1073, 1679; "Titus Otes, D. D." 1680, No. 1078, 1680; "The Doctor Degraded," May 18, 1685, No. 1134, 1685; "Oates his Degrees," same date, No. 1137, 1685. See also "Oates well Thresh't," C. 20. f. "Luttrell Collection," vol. iii. p. 125, and "A Short Life of Titus Oates," 1685.

$7\frac{1}{8} \times 7\frac{5}{8}$  in.

<sup>1</sup> See the broadside, "The Fovr legg'd Elder," 669, f. 11/70, and "The Committee," &c., "April 15," 1680, No. 1080, 1680; also "Ratts Rhimed to Death," 1660, E. 1761/3, pp. 69 and 73.

## 1143.

## PORTRAIT OF SAMUEL WESLEY.

[1685]

ANONYMOUS; engraved, to the knees, standing at a table, writing, and turned to our left; on his head are a laurel wreath and a maggot.

Below are these lines:—

“In’s own defence the Author writes,  
 Becau<sup>s</sup> while this foul Maggot bites  
 He nere Can rest in quiet,  
 Which makes him make Soe sad a face  
 Heed beg your worship or your Grace  
 Vnsight unseen to buy it.”

This print appears to have been the frontispiece to a volume of poems, entitled “Maggots: or Poems on Several Subjects, never before Handled,” 1685. By Samuel Wesley. 1076. b. 11/3.

$2\frac{7}{8} \times 4$  in.

## 1144.

THE NORTHERN LADD: OR, THE FAIR MAIDS CHOICE, WHO  
 REFUS'D ALL FOR A PLOWMAN," &c.

[1685]

ON this broadside are three woodcuts: (1), on our left, is the same as that which served as a portrait of the Duchess of Portsmouth in “The Dutchess of Portsmouths Farewel,” Feb. 2, 1685, No. 1132, 1685, and was also used in “The Lovers mad fits and fancies,” 1660, No. 994, 1660, and “The Distressed Mother,” 1685?, No. 1147, 1685. (2) A figure of a gentleman in a broad-brimmed hat and a full wig, walking to our left. (3) A shepherd with a staff, standing, turned to our right.

Below are two columns of verse.

1.— $2\frac{3}{4} \times 3\frac{1}{8}$  in.

Brit. Mus. Library, C. 20. f. “Roxburghe Ballads,”

2.— $2\frac{1}{8} \times 3\frac{3}{8}$  in.

vol. ii. p. 368.

3.— $2\frac{3}{8} \times 3$  in.

## 1145.

## THE MOUNTEBANCK DOCTOR AND HIS MERRY ANDREW.

*Printed and Sold by Henry Overton at the White Horse without Newgate London.*

*Franc Hault Pinxt. Edwardus Le Davis Londini, Sculp.*

[1685?]

THIS print shows to the waists the Mountebank Doctor and his Merry Andrew. The former, on our right, wears a hat, long hair, a falling collar edged with lace, a velvet coat, and has one hand placed on his breast; he stands and looks at the spectator, his face is in three-quarters, to our left. The latter person wears a fantastic dress, consisting of a cap trimmed with horse-hair and feathers, and a doublet edged with white and having buttons which are covered with fur.

Below the print are the following lines;

“I am a Fool but not for want of wit,  
 I play the fool that wee by Fools may get

For whosoever does the Packets buy  
 In troth I think they're greater fools than I  
 In parting with their Gold and Silver Coin  
 To Cure your Poor Consumptive Purse and mine  
 My Antick fool in thy fantastick Dress  
 With Grinning Looks thy wonted words Express  
 And let thy Humours all be Acted well  
 That so I may my worthy Packets Sell  
 For tho I in a Velvet Coat Appear  
 I am not worth one single Groat a Year."

$12\frac{1}{2} \times 9\frac{3}{8}$  in.

### I 146.

"CONVERTE ANGLIAM." "IT IS A FOOLISH SHEEP THAT  
 MAKES THE WOLF HER CONFESSOR."

[1685?]

THIS print is divided into two parts, and represents an English lady kneeling at a grating, which is inserted in the wall between two chambers; she is in the act of confessing. On the other side of the wall is seated a wolf in monkish clothing; on the table which is at his side lie two lambs. At his feet appear a cross, a rosary, and open volume. See "Sic itur ad astra," No. 1, 1681, No. 1117, 1681.

The print was copied in Mr. Wright's "History of Caricature and Grotesque," &c., where the author supposes it to refer to the queen of James II. and her confessor.

$7\frac{3}{8} \times 9\frac{5}{8}$  in.

### I 147.

"THE DISTRESSED MOTHER," &c.

Printed for P. Brooksby, J. Deacon, J. Blare, T. Back.

[1685?]

A BROADSIDE with three woodcuts: that on our left was used for No. 1. in "The Dutches of Portsmouths Farewel," Feb. 2, 1685, No. 1132, 1685; in "The Northern Ladd," 1685?, No. 1144, 1685, and as No. 4 in "The Lovers mad fits and fancies," 1660, No. 994, 1660.

Below are three columns of verse.

Oval,  $2\frac{3}{4} \times 3\frac{1}{8}$  in.

Brit. Mus. Library C. 20. f. "Roxburghe Ballads,"  
 vol. ii. p. 118.

### I 148.

PORTRAIT OF CHARLES THE SECOND.

[c. 1685]

"Niel als een Karl valt hÿ keerels op de huÿt.  
 Maer alsen Tÿger wie verbonden breeckt," &c.

(By Romeyn de Hooghe).

A PORTRAIT of Charles II., to the neck, three-quarters to our left, wearing a full wig; where the shoulders should be are two masks; when the print is inverted, the profile of a tiger appears. In a circle, with a Dutch satirical inscription.

Although this represents the king at an early period of his reign, it must have been published not long before, if not some time after his death, 1685.

Circle,  $4\frac{1}{8}$  in. diameter.

## I 149.

“ REBELLION, SCISM, SE—— ” The Tree of Rebellion, &c.

*London, Printed for J. Deacon, at the Sign of the Angel in Gilt-spur-street.*  
1686. [1686]

THE lower half of a broadside, which contains a representation of the trunk of a tree as it issues from the earth. On the trunk is written, “ *Rebellion, Scism, Se,*” —(here the broadside has been divided). At the root of the tree lies a man, “ *Faction,*” in the act of blowing with his mouth at a fire which has been kindled on the earth. On the other side of the trunk “ *Satan*” urges the fire with a pair of bellows.

On each side of the trunk is a column of verse, the upper portion of which is lost. The first column begins thus:—

“ Then Faction comes with his confused breath,  
Breaths forth his mind, and whispers in the ear,  
To those who is by him accounted dear;  
And freely doth unfold how he is bent  
Against his Prince and Lawful Government:  
None strives to reconcile that strange demur,  
They value not what dangers may incur;  
Ambitious Pride did more and more increase  
For to divide the Land, disturb the Peace.  
In this Caballing strain they did run on,  
Contrary to the Laws of God and Man:  
The Root and Branch of this Rebellious Tree  
Grew great, and spread itself by Villany.  
Here one lies down, who freely did conspire  
To spew forth Coals of most contentious Fire:  
Then Satan comes, and in these Words he said,  
*There's nothing can be done without my aid;*  
*'Twas I that first did put you in the way,*  
*Then follow on your blows, make no delay:*  
*And I will be as helpfull to you still*  
*In your proceedings, to my utmost skill.*  
No sooner Satan had this Promise made,  
But wretched Man most willingly obey'd.  
Rebellion taken Root, like Evil Weeds  
Did grow from Thoughts to Words, then hainous Deeds.  
Behold where Satan lies! what pains he takes  
To blow the Flames, and vast confusion makes.  
He at the Root doth like a Serpent lurk,  
Seeking to set his Engines all at work;  
To make desention both in Church and State,  
And all through very hope of being great:”

The second column begins thus:—

“ Till Ruine had the Nation over-spread,  
We see in part by what they took in hand,  
They'd slay the Subjects to preserve the Land:  
But see the just reward of their out-rage,  
They are become Examples of this Age.  
When from Rebellion all their hopes doth flow,  
The hand of Justice gives the fatal Blow:



The Figure here doth fairly represent  
 The final Fall of Traytors Insolent.  
 Observe the Root, there Satan he insnares,  
 Behold the Tree, and see what Fruit she bears!  
 With lofty arms she all her Branches spreads,  
 Her chiefest Fruit she bears, is Traytors Heads.  
 By Treason they their own destruction wrought,  
 And at the length was here to Justice brought.  
 Those that behold their fatal destiny,  
 Keeping the Paths of Love and Loyalty;  
 Then Peace and Plenty dayly will increase,  
 And all the Land be fill'd with Joy and Peace.  
 Let Loyalty be found through all the Land,  
 And e'ry Subject in obedience stand:  
 To Royal JAMES, our Gracious Sovereign Lord,  
 Let all the Nation pray with one accord:  
 That those which shall succeed from Age to Age,  
 May never see the like of this out-rage;  
 But be preserv'd from violence secure,  
 So long as shall the Sun and Moon endure."

$11\frac{3}{4} \times 7\frac{1}{8}$  in.

Brit. Mus. Library, C. 20. f. "Roxburghe Ballads,"  
 vol. ii. p. 326.

### 1150.

NVGÆ VENALES: or, a Complaisant Companion: being New  
 Jest, Domestick and Foreign; Bulls, Rhodomontado's,  
 Pleasant Novels and Miscellanies. By Richard Head,  
 Author of The English Rogue.

-London, Printed for Edward Poole, at the Ship, over against the Royal  
 Exchange in Cornhil, 1686. [1686]

FACING page 283 of this tract, and forming the frontispiece to the "Rhodomontado's," is a print which represents a soldier with a sword in one hand and a club in the other, standing over the mangled remains of two men whom he has cut in pieces; from one of the heads, which has the arm, holding a hat, attached to it, proceeds a label, inscribed, "*As Stout be Mercifull.*"

The text comprises, in this part, a series of bombastic stories of exaggerated feats of "the King of No-Land."

$3\frac{3}{4} \times 4\frac{7}{8}$  in.

Brit. Mus. Library, 12315/a.

### 1151.

A MEDAL REFERRING TO LIBERTY OF CONSCIENCE.

*Barlow sculp.*

[1687]

OBVERSE, the Bible, chalice, and mitre, with a dove, surmounted by a cap marked "*Liberty*"; beneath is "*Britannia*"; above is a hand from heaven holding a scroll, upon which is written, "*C Fagelii Epistola Efflagitata I. Stewardo, 1687*";<sup>1</sup>

<sup>1</sup> *Sic.* See "A Medal referring to James II., Gasper Fagel, and the Test Laws," 1687, No. 1152, 1687.

legend, "*Libertas Conscientiæ Hoc Monili Ornata.*" Reverse, a mastiff with the Host in his mouth, and a rosary about his neck, trampling with one paw on the Bible, and laying the other on an altar, upon which is the Bible; legend, "*Res Immoderata Cupido est.*"

This engraving is No. 7 in Plate XXXIX. of the illustrations to Pinkerton's "Medallie History of England," 1790.

Each circle,  $2\frac{1}{4}$  in. diameter.

Brit. Mus. Library, 676. h. 4.

## 1152.

A MEDAL REFERRING TO JAMES II. CASPER FAGEL AND  
THE TEST LAWS. [1687]

OBVERSE, a pedestal, upon the front of which is the word "*Britannia,*" bearing a Bible, a chalice, a dove, and a bishop's mitre; the Bible is surmounted by a cap, upon which is the word "*Libert;*" above is a hand, which proceeds from a cloud, and holds a paper, inscribed "*C. Fagelii Epistola Efflagitata A. I. Stewardo, 1587.*" Legend, "*Libertas Conscientiæ Hoc Monili Ornata.*" See "A Medal referring to Liberty of Conscience," 1687, No. 1151, 1687.

Reverse, a Mastiff, with a necklace and cross round his neck, the Host in his mouth, having one of his paws placed upon a book, inscribed with the letters "*L. C.*" (Liberty of Conscience), and another paw upon two books, which stand on an altar, and contain the Test and other Penal Laws, inscribed "*S. R. P.*" and "*T. P.*"; legend, "*Res Immoderata Cupido est, MDC LXXXVIII.*"

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part III. Book iv. p. 337.

Each circle,  $2\frac{1}{4}$  in. diameter.

Brit. Mus. Library, 157, k. 3.

## 1153.

THE LIFE AND DEATH OF MOTHER SHIPTON. [By R.  
Head.] Reprint.

London, Printed for W. Harris, and are to be sold by him in Dunnings-Alley, without Bishops-Gate, 1687. (J. Barker, Printer, Great Russell-street, Covent Garden.) [1687]

PREFIXED to this tract is a woodcut, which represents Mother Shipton as a hump-backed old woman, walking towards the left, with a stick; a gentleman and his daughter pass by, jeering at her.

Below are these lines:

"Then wars shall begin in the Spring,  
Much woe to England it shall bring:  
Then shall the Ladies cry wel away,  
That ever we liv'd to see this day,  
Unhappy he that lives to see these dayes,  
But happy are the dead, Shipton's Wife sayes.  
In th' World's old age, this woman did fortell,  
Strange things should hap, which in our times have fell."

$5\frac{1}{2} \times 5\frac{3}{8}$  in

Brit. Mus. Library, 8610 d.

## 1154.

THE GREAT LABORATORY OF THE PRINCES OF THESE TIMES  
IN EUROPE. "Het Groot Stookhuis Der Princen dezes  
Tijds, in Europe." [March, 1688]

A DUTCH broadside, in four parts, which is thus explained in Dutch at the foot: "Het groote Stookhuis der Princen dezes Tijds, in Europe." (1.) In the middle is a great stove representing "*Het Keiser Ryk*," the German Empire, on the top of which are bottles, marked "*Belgraden*," "*Ofen*," "*Essek*," &c.; these are bursting from the heat of the furnace. (2.) The Duke of Bavaria with a sledge-hammer is breaking up the Turkish Empire, in the form of a sphere decorated with the sun and moon. (3.) Charles of Lorraine with a pop-gun loaded with Hungarians, shoots a Frenchman who had come with open mouth. (4.) The wavering Tekely feels the German anger, and has a knock on the head with "Mongats." He screams in vain for help—the promises of Louis fail. Unhappy is he who relies upon lilies. (5.) The emperor's generals eagerly pursuing the "Hagarees" to spill their blood, and cover the enemy's land with towns, fortresses, &c. (6.) King James asks (March, 1688) the "City-buyer," *i. e.* Louis XIV. (7.) what best to do after breaking the Test, which lies upon his knees. His kingdom is running out of a bottle at his feet. Louis points with his sword to (13.) a still, "*Palts*" (the Palatinate), which is bursting and letting out the crucibles, marked "*Spier*," "*Heidelberg*," "*Philipsburg*," "*Ments*," "*Frankenthal*," "*Openhiem*." (8.) The Pope pulling the hat from the head of (9.) the Cardinal Prince Furstenberg. (10.) On the roof are the Swiss, and the Italian scraping the rust from his stiletto. (11.) William Prince of Orange with his forces landing in England. (12.) The Saxon and the Brandenburger are attacking the French conquests. Underneath is (14.) Lavardin at Rome, his chariot and horsemen fallen into a hole, on seeing the ghost of vengeance for the abused see of Rome. (15.) Father Petre visited by the devil for his deceit, roguery, the death of the Earl of Essex (July 13, 1683), and of many other high personages, and so deserving his wages of fire. (16.) The ghost of Charles II. appears to James II. sleeping; and admonishes him to rise, get rid of the Jesuits, and work for the good of the state.

This plate was used at a later date, with considerable alterations, another text, and without direct reference to English affairs. "Den Franssen Algemist," is the title of this later issue.

$13\frac{3}{4} \times 9\frac{5}{8}$  in.

## 1155.

A MEDAL REFERRING TO THE COMMITTAL OF THE SEVEN  
BISHOPS TO THE TOWER (?).

*Barlow sculp.*

[June 8, 1688]

OBVERSE, an owl, with spectacles, sitting on a cushion; before him the candle of the Church, with seven stars around it; legend, "*Nog Even Blind*;" exergue, "*D. S. S.*" Reverse, a pair of scales suspended from heaven, weighing the emblems of Popery against the New Testament, marked "*I. C.*," upon which beams shine; legend, "*Tekel*."

This engraving is No. 3 in Plate XL. of the illustrations to Pinkerton's "*Medallie History of England*," 1790.

Each circle,  $1\frac{7}{8}$  in. diameter.

Brit. Mus. Library, 676. h. 4.

## 1156.

## THE WARMING PAN, PORTRAITS OF THE PRETENDERS.

[June 10, 1688]

AN engraving representing the young Pretender, half reclining upon a couch, from which a winged genius is withdrawing a curtain, having one foot on a footstool and holding the handle of a warming-pan, of which a second genius lifts the cover and discloses, as if painted on the bottom, the portrait of the old Pretender, who was born June 10th, 1688.

This print was probably published about 1745, and refers to the well-known allegations respecting the birth of James Francis Edward Stuart, the Pretender: that he was when an infant, brought to the bed of Mary of Modena in a warming-pan (see "Burnet's History of his Own Time," &c.). The portrait in the warming-pan is copied from F. Chereau's print after Alexis Simeon Belle's picture of the prince. The half-feminine dress of the younger Prince may refer to the subject of a print, published in 1746, which represents him disguised as a female during his flight after the battle of Culloden.

See "The Great Bastard, Protector of the Little One," 1689. E. 1963/14; "The Several Declarations made in Council on Monday, the 22d of October, 1688, concerning the Birth of the Prince of Wales," E. 1963/15; "An Edict in the Roman Law," &c., E. 1963/16: "The French King's Reasons," &c., E. 1963/18, and "The Copy of a Letter from France," &c., E. 1963/19.

The following ballad, which distinctly refers to this subject, is among the "Rox-burgh Ballads," (C. 20. f.) vol. iii. p. 724.

*"A new Song Entitled, The Warming-Pan.*

"When *Jemmy* the Second, not *Jemmy* the First,  
With Vexation and P—s and Impotence Curs'd,  
Saw the good Cause must end, which so well he began,  
Swore the Church, since he cou'd not, should get him a Son.

*Derry down, down, &c.*

To Work went the Church on her Majesty's W—,  
By her true Representations, Fryers from *Rome*;  
But they well warm'd, her true Catholic Mettle,  
They never could make the Meat boil in the Kettle.

*Derry down.*

But since it was determin'd an Heir must be got,  
No matter from *Kettle*, from *Pan*, or from *Pot*;  
In Mettles Fertile, the old *JESUIT*'s Clan,  
Produc'd a brave Boy, from a *Brass-Warming-Pan*.

*Derry down.*

But *Old England*, quite harrass'd with Papists before,  
The *Brat* being Spurious, would sure bear no more;  
But with little *Will's* help, kick'd the Spawn of a *Fryer*  
From out of the *Warming-Pan*, into the Fire.

*Derry down.*

Full many a Year, has the *Bastard* been nurs'd,  
By *Paris* and *Rome*, who engender'd him first;  
And now they have sent to promote their old Plan,  
The Son of the Son, of the *Brass-Warming-Pan*.

*Derry down.*

Oh! *Britain's*, reflect, why you drove out the *One*,  
And dread the same Evils, or worse from the *Son*;  
Quick, to *Paris*, or *Rome*, make your *Perkin* retire,  
Or we're out of the *Warming-Pan*, into the *Fire*.

*Derry down.*

Sure *Scotland* remembers, the direful Fate,  
When they succour'd the *Warming-Pan's*, Father of late;  
How many to *Tower*, and *Newgate*, were sent,  
Some Heads were cut off; and too late did Repent.

*Derry down.*

May all be serv'd so, that takes up the Cause,  
For *Rome*, or the D——l, make daily applause;  
Let's firmly unite in the Protestant Cause,  
Drive *Pretender* to the D——l, keep K. *George* in his place.

*Derry down."*

$9\frac{5}{8} \times 13\frac{1}{2}$  in.

## 1157.

### ARLEQUIN DEODAT, ET PAMIRGE HYPOCHONDRIAQUES.

*Gisling f: et exc: Genevæ* (Romeyn de Hooghe). [June 10, 1688]

A Dutch broadside, with a print representing a bedroom in a hospital for "*Les Hypochondres*," accompanied by two columns of Dutch verse; over the latter is written in Dutch

"*The Dutch Doctor and foreign Patients. The Doctor addresses the Assembly.*"

The doctor holds up a urinal, carries a book, and has at his girdle slips of parchment, inscribed, "*Trier*," "*Straesburg*," "*Luxemburg*," "*Hünningen*," "*Zar Louis*," "*Casal*." Before him is James II., furious, attempting to draw his sword, but is restrained by William III.? Louis XIV., also furious, wearing, on his head, the world in flames, and a bomb vessel, is restrained by two Algerines. A cardinal, crouching on a bed pan, carries a drawn sword, while a priest behind is ready to administer an injection. On the other side of the picture, the Queen of James II. is lying in bed, as if just delivered of a child. Father Petre, is feeling her pulse, and behind him are Jesuits and priests holding up their fingers, in token of secrecy. James (?) is peeping through the curtains behind the Queen. Two nurses are seated on the ground, and holding up their fingers in token of secrecy. One nurse carries a purse, the other holds the infant James Francis Edward Stuart, the Pretender, who is clad in a rich papal robe, and plays with his windmill. (See "*Qualis vir Talis Oratio*," Oct. 16, 1688, No. 1174, 1688. On one door-post is a figure of "*La Folie*;" on the other, of "*La Rage*." Over the arch are two medallions of (1), the Man in the Sun, and (2) the Man in the Moon; above them are two cornucopias, inscribed "*Proles sine matre Creatæ*," containing children, and a basket containing "*Erycton*," a babe with a fish's tail, which was the reverse of a medal satirizing the birth of the Pretender; See "*A Medal referring to the birth of James Francis Edward Stuart, the Pretender*," June 10, 1688, No. 1160, 1688. In the same spirit are two pictures: one representing the birth of Bacchus, from the thigh of Jupiter; the other, that of Minerva, from his head. These are inscribed accordingly.

Under the title, is written in Dutch:

*Away, cried the Doctor, such a rabble must go to the mad-house. I have many cures to perform, before every thing can be set right.*

The babe of which the queen appears to have been delivered, is humorously shown to be much too large for his supposed recent birth, as was alleged of the Pretender. The wife of the miller and the nurse are seated on a cushion, with St. George's Cross upon it. The signs of secrecy made by these and the other personages behind the bed, refer to the alleged concealment of facts connected with the birth of the Pretender; this child holds the windmill which so often appears in prints of this time; this refers to his reputed descent from a miller; the men in tall hats, at the back, are probably monks or pilgrims. The prince, with the mortar vessel in flames upon his head, and restrained by two Algerines, points to the expedition against Algiers. The violent action of the principal person in front, indicates the means which James II. took in behalf of the child and his own claims to the crown. Over the beds are inscribed the names of certain diseases, which have been chosen, with ironical reference to the affairs of Louis XIV. Thus "*Surfret*," "*Morbus Gallicus*," and "*Trica Polonica*," are thus placed. Father Petre is represented twice, standing at the head of the queen's bed. One of the figures holds behind her a paper, on which is inscribed, "*Bi Affuert Der Geestelyke Goederen onder K. Henrik 8.*"

$15\frac{1}{4} \times 13\frac{3}{8}$  in.

1158.

## L'EUROPE ALLARMÉE POUR LE FILS D'UN MEUNIER.

(Romeyn de Hooghe.)

[June 10, 1688]

A Dutch broadside, representing, according to the Dutch and French texts at its foot, the infant Prince of Wales lying in a cradle, with a mill and other playthings about him (see "*Qualis vir Talis Oratio*," Oct. 16, 1688, No. 1174, 1688); at the foot of the cradle are seated, lovingly, (1) "the first mother?" and Father Petre; (2) she is uneasy, thinking the child was born too old; he insists that they were in a difficult position, but that the Society of Jesus must have an heir; they would then have their pleasure and the king his money. At one side sit (3) the "second mother," also alarmed, thinking the plot discovered, and that it is time for them to depart, "*Panurge*," (4) the knightly prelate (Cardinal Dada?) who has armour under his robes, and treads on a naked sword, recommends her to appeal to the sword and try the chances of war. Behind is (5) Louis XIV. ("*Harlequyn Deodat*"), holding a purse and a list of his army, with which he supposes he can subdue all enemies. (6) His son, "*Le fils et le Compagnon*," drawing his sword, desires to cut their enemies to pieces, and establish King James. The old Rogue (the Pope?) (7) "*Le Vendeur de Chapeaux Ronges*," holding keys, begs him to be quiet and leave that work to the king (Louis), the great tamer of people on the stage and opera. The German Emperor (8) reminds them that he has great power. Behind the second mother stands (10) the "Dean of the Jesuits" (James II.), holding parliamentary and corporation papers, and Charters, lamenting that he knows not what to do, as all his professions are in vain. The midwife (12) begs James not to stop half way, and leave undone what was so well begun. On the other side of James is (13) the Portuguese Jewess (Queen Catharine, of Braganza), lamenting that when residing at Whitehall she had not manufactured a Prince after the Modena pattern. A doctor of the Sorbonne (11) assures them all of a dispensation for lying. Two monks (14 and 15) are praying at the head of the cradle, but desperately alarmed at a dream of large hostile fleets. In the background are Irish Papists, with torn flags, preparing to depart, and Quakers quitting for Pennsylvania. All this takes place under a colonnade, the pillars of which are surmounted by owls and bats. The arches are

inscribed, "*Het word Hier nacht.*" On the wall of a house is written "*A Lover pour Toussain.*"

There is another impression of this plate, without the French version of the text, the Dutch version being printed in three columns.

$14\frac{3}{4} \times 13\frac{1}{4}$  in.

### 1159.

A MEDAL REFERRING TO THE BIRTH OF JAMES FRANCIS EDWARD STUART, THE PRETENDER, 1688.

*Barlow sculp.*

[June 10, 1688]

OBVERSE, a shield of arms, bearing a windmill; crest, a Jesuit's cap, with a rosary for the collar of the Garter, and the motto, "*Honi soit qui bon pense*"; legend, "*Les Armes et l'Ordre Du Pretendu Prince de Galles.*" By way of jewel appears a chameleon, intended doubtless to express the alleged fact that the infant was a changeling. Reverse, a French man-of-war, with a boy on the shore, kneeling; legend, "*Allons Mon Prince Nous Sommes En Bon Chemin;*" exergue, "*Iac. Franc. Eduard. Suppose 20 (sic.), Ivin, 1688.*"

This engraving is No. 6 in Plate XXXIX. of the illustrations to Pinkerton's "Medallic History of England," 1790.

The mill refers to the alleged parentage of the old Pretender, as son of a miller, the Jesuit's cap to Father Petre. See "*Qualis ver Talis Oratio,*" Oct. 16, 1688, No. 1174, 1688.

Each circle,  $1\frac{1}{4}$  in. diameter.

Brit. Mus. Library, 676. h. 4.

### 1160.

A MEDAL REFERRING TO THE BIRTH OF JAMES FRANCIS EDWARD STUART, THE PRETENDER, 1688.

*Barlow sculp.*

[June 10, 1688]

OBVERSE, a female opening a pannier, from which springs a child with a dragon's tail; at a distance another female, wondering; legend, "*Infantumque Vident Appor-rectumque Draconem.*" Reverse, a withering rose, and a young stem or "sucker" growing from its root; legend, "*Tamen Nascatur Oportet,*" MDCLXXXVIII. See "*Arlequin Deodat,*" &c., June 10, 1688, No. 1157, 1688.

This engraving is No. 4 in Plate XXXIX. of the illustrations to Pinkerton's "Medallic History of England," 1790.

Each circle,  $1\frac{1}{8}$  in. diameter.

Brit. Mus. Library, 676. h. 4.

### 1161.

A MEDAL REFERRING TO THE BIRTH OF JAMES FRANCIS EDWARD STUART, THE PRETENDER, 1688.

*Barlow sculp.*

[June 10, 1688]

OBVERSE, the Trojan horse, and Troy in flames; legend, "*Equo Nunquam Tu Crede Britanne*"; upon the horse's saddle is "*Libert. Cons. Sine Juran Et Leg. P.*" Reverse, a small pedestal, shown as if it were hollow, upon which is the royal babe seated on a cushion, with the crown and the chalice of Popery; a Jesuit appears, as

if within the pedestal, supporting the child; Truth opens the door and discloses the Jesuit; at a distance is the sea with fleets; legend, "*Sic non Heredes Deerunt.*"

This engraving is No. 3 in Plate XXXIX. of the illustrations to Pinkerton's "Medallic History of England," 1790. See "Medal on the Birth of James Francis Edward Stuart," same date, No. 1162, 1688, from Van Loon's "Histoire Métallique des Pays-Bas," 1732.

Each circle,  $2\frac{1}{4}$  in. diameter.

Brit. Mus. Library, 676. h. 4.

## 1162.

### MEDAL ON THE BIRTH OF JAMES FRANCIS EDWARD STUART, THE PRETENDER. [June 10, 1688]

ORVERSE: Truth, naked, and standing on a serpent, opens the door of a cabinet, which is emblematical of the secret council of James II. of England, so as to display a Jesuit's hat and cloak, and a ladder, referring to Father Petre. On the inside of the door is "*Iacobus Franciscus Edwardus Suppositus 20 Junii 1688.*" A ray issues from a cloud, and falls on a naked infant on the top of a cabinet, who plays with a crown and a eiborium.<sup>1</sup> Legend, "*Sic non Heredes Deerunt.*"

Reverse: The trojan horse, with a city burning in the distance; motto, imitated from Virgil, *Æneid*, Lib. II. v. 48, "*Equo Nunquam Tu Crede, Britame.*" On the housing of the horse, "*Libertas Consuetudinæ Sine Juramento Et Legibus Pœnalibus.*"

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part III. Book iv. page 345.

See "A Medal referring to the Birth of James Francis Edward Stuart, the Pretender," same date, No. 1161, 1688, from Pinkerton's "Medallic History of England."

Each circle  $2\frac{1}{4}$  in. diameter.

Brit. Mus. Library, 517. k. 3.

## 1163.

### MEDAL ON THE BIRTH OF JAMES FRANCIS EDWARD STUART, THE PRETENDER, JUNE 10, 1688. [June 10, 1688]

ORVERSE, the yacht in which the Queen and the infant Pretender embarked, carrying the French flag. In the foreground is Father Petre, seated upon a lobster, and holding in his arms the child, who has a windmill on his head, and to whom he says, "*Allons, Mon Prince, nous sommes en Bon Chemin.*" Exergue, "*Tac. Franc. Edward Supposée 20 Juin, 1688.*"

Reverse, a windmill in the middle of a shield, and surmounted by a Jesuit's cap, encircled by a rosary, from which hangs a lobster; legend, "*Les armes et L'Orde du Pretendu Prince de Galles.*"

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part III. Book iv. page 367.

Each circle,  $1\frac{1}{8}$  in. diameter.

Brit. Mus. Library, 157. k. 3.

<sup>1</sup> Probably this was intended to be in the form of a windmill; see "Qualis vir Talis Oratio," Oct. 16, 1688, No. 1174, 1688.



## I 164.

## JAMES FRANCIS EDWARD STUART, THE PRETENDER, AND HIS MOTHER.

I. *Gole fec: cum Privilegie ordin Hollandiæ et West-frisiæ.* [June 10, 1688]

A MEZZOTINT representing the old Pretender in leading-strings, standing before his mother's (?) knees, holding the windmill toy which so frequently refers to his alleged parentage,<sup>1</sup> and playing with a little spaniel. Beneath are four lines of Dutch verse.

$7\frac{1}{2} \times 9\frac{1}{4}$  in.

## I 165.

## THE MAKING OF JAMES FRANCIS EDWARD STUART, THE PRETENDER.

“Geforgeron myn goede Vrind  
Fait sortir de la Teste een Kind.”

*Jean Bollard ex.*

[June 10, 1688]

A DUTCH broadside, representing the interior of a smithy, and blacksmiths at work; some cleft skulls and crowns are lying on the ground, others are in baskets ready to be worked upon; a person is bringing another basket full of the like. One head (that of Father Petre?) is on the anvil, by which is a Jesuit's cap; it has been split, and from it issues the young Prince of Wales with his windmill, see the references which are given with “*Qualis vir Talis Oratio*,” Oct. 16, 1688, No. 1174, 1688. On the ground are three oranges. In the background approaches a woman, attended by a nurse, who carries another head to the forge. Beneath are three columns of Dutch verse. See “*The Tongue Sharpener's Forge, 1689*,” No. 1229, 1689.

Addressed, “*Aan den Experten. Hollandschen Hoofd-Smith.*” “*To an Expert Dutch Head-Smith.*”

$10\frac{1}{2} \times 7\frac{5}{8}$  in.

## I 166.

## THE CRADLE OF JAMES FRANCIS EDWARD STUART, THE PRETENDER.

[June 10, 1688]

A MEZZOTINT, representing, on a table, a cradle, in which is the young Prince James, afterwards called the old Pretender; on the right is the common child's plaything, resembling the sails of a mill, in allusion to the report that he was the son of a miller (see “*Qualis vir Talis Oratio*,” Oct. 16, 1688), No. 1174, 1688. An orange is on the table. The cradle is rocked by the queen, Mary of Modena, behind whom is the Jesuit Father Petre, with his hand round her neck, alluding to the scandal of the time—

“Some priest, they say, crept nigh her Honour,  
And sprinkled some good Holy Water upon her,  
Which made her conceive of what has undone her.”

<sup>1</sup> See the references which are given with “*Qualis vir Talis Oratio*,” Oct. 16, 1688, No. 1174, 1688.

Underneath are six lines of Dutch verse—

“Biegtvader peters, met de rykxvorstin en Zoon,  
staan, buiten londen, hier voor 't oog van elk, ten toon,  
Merkiür paap peters, puik knaphandig in't bedrieggen,  
Weet vorst, vorstin, en volk, wel diep in slaap te wiegen,  
de prins van wallis knikt, het molentje hou't stant,  
maalt koning, koningin, en pop uit engelant.”

Which may be thus freely rendered:—

(“Father Peters, with the royal family and son,  
Stands, out of London, a show before the eyes of all the people.  
Priest Peters, most expert in deceit,  
Prince, Princess, and people well rocked to sleep  
The Prince of Wales nods, his little wooden mill stands  
King, queen, and baby are ground out of England.”)

$7\frac{1}{4} \times 9\frac{1}{4}$  in.

1167.

## L'ÉPIPHANE DU NOUVEAU ANTICHRIST.

(Romeyn de Hooghe.)

[June 10, 1688]

A Dutch broadside, with descriptive verses beneath, to the following effect:

Louis XIV. “2,” in armour, with a holy-water stoup and rosary at his girdle, holds a pole, to the top of which are attached the sails of a windmill, with an orb, “b,” which is surrounded by the mitres of the seven bishops, see “Qualis vir Talis Oratio,” Oct. 16, 1688, No. 1174, 1688. In the centre James II., “I,” wearing a Jesuit's cap with a broad Vandyck border to it, with a holy-water stoup and rosary at his girdle, and having his legs chained, is pulling a rope to keep the sails in motion, in the manner of a child's toy. He is styled “De Jesuitse Ridder van St. Joris.” Between them is the grumbling dauphin “a.” On one side stands the Cardinal van Furstenberg “4,” holding the standard, which is *semé de fleurs de lis*, and inscribed “L'Electoral Imaginaire,” and Father Petre “5” riding upon a blind ass. Before them is the queen of James II. “6,” and the infant Prince of Wales “c,” (the old Pretender) playing with his windmill in a cradle, at the bottom of which is carved the Wheel of Fortune, with infants clinging to its rim, and as if going up and down as their places shift. On the other side is the Pope “3,” holding a cardinal's hat “d,” for Peters and swaddling cloths “e,” for the infant; he is kept back on one hand by the “Dutch defender of Liberty” (William III.), and on the other by the “German destroyer of the Turks” “7,” who has the Cap of Liberty upon the point of a lance. The scene is laid before the German inn of the Roasted Cock, an allusion to the fortunes of the French policy at this time. In the distance is seen the destruction of popish churches and chapels, execution of rebels, and the setting of the French or papal sun.

This is one of the caricatures which are said to have been inspired in aid of William III., and for the producing of which R. de Hooghe is stated to have been rewarded by that sovereign.

The second state has the chain between the legs of James II. burnished out.

$15\frac{3}{8} \times 13\frac{3}{4}$  in.

## 1168.

## A TROPHY REPRESENTING THE SEVEN BISHOPS.

*S. Gribelin inu: et sculps. Sold by P. Vansomer in newport street near leicester-fields.* [June 29, 1688]

A PYRAMID composed of portraits of the Seven Bishops, entwined with laurel and palm; a burning candle accompanies each; the highest candle has its flame encircled by seven stars. The base is decorated with a device composed of three branches of laurel and palm and an anchor, in front of which is the New Testament lying open: on it are two hands united, holding a blazing heart. At the side of the pyramid is written this explanation, "*The Seven Stars are y<sup>e</sup> angels of y<sup>e</sup> Seven Churches, and the Seven golden Candlesticks which thou Sawest are y<sup>e</sup> Seven Churches. reuelation, chap. i. v. 20.*" On the other side is the same passage in French.

In subsequent impressions the Scripture texts are omitted, and "1688. *et excudit,*" added, and the publication notice is altered to "*Sold by Tho Jefferys in the Strand and W. Herbert on London bridge*"; there is also another and subsequent impression in the British Museum, in which the publication line is omitted. See "*L'Epiphane du Nouveau Antichrist,*" June 10, 1689, No. 1167, 1689.

In this the ribbon which is underneath the trophy is inscribed, "*Revelation, chap. i. ver. xx.*" The book below is inscribed, "*Apocalypse, chap. i. ver. 20.*"

The prelates were William Sancroft, Archbishop of Canterbury; William Lloyd, Bishop of St. Asaph; Thomas Ken, Bishop of Bath and Wells; Jonathan Trelawny, Bishop of Bristol; John Lake, Bishop of Chichester; Francis Turner, Bishop of Ely; Thomas White, Bishop of Peterborough.

In commemoration of the acquittal of the seven bishops a medal, containing their portraits on the reverse, with that of the archbishop singly on the obverse, was published. See "*Histoire Metallique des XVII. Provinces des Pays-Bas,*" 1732, vol. iii. p. 339, by G. Van Loon. Also, other articles given under this date in this Catalogue.

$8\frac{1}{4} \times 10\frac{3}{4}$  in.

## 1169.

## A MEDAL COMMEMORATING THE TRIAL OF THE SEVEN BISHOPS, JUNE 29, 1688.

*Barlow sculp.* [June 29, 1688]

OBVERSE, the Church of England standing on a rock; a hand from heaven sustains it by grasping the steeple; a Jesuit, with a long-handled spade, and a monk, with a pick-axe, endeavour to dig away its foundations; motto, "*The Gates of Hell Shall Not Prevail Against It.*" Reverse, in the centre, a portrait of Sancroft, as archbishop, surrounded by his six brethren who were acquitted June 29, 1688, all in medallions, with stars intervening.

This engraving is No. 5 in Plate XL. of Pinkerton's "*Medallic History of England,*" 1790.

Each circle,  $1\frac{1}{2}$  in. diameter.

Brit. Mus. Library, 676. h. 4.

## 1170.

A MEDAL REFERING TO THE TRIAL OF THE SEVEN BISHOPS.  
[June 29, 1688]

ONVERSE, the same design as that which is described under "A Medal commemorating the Trial of the Seven Bishops," same date, No. 1169, 1688.

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part III. Book iv. page 340.

Each circle,  $1\frac{1}{2}$  in. diameter.

Brit. Mus. Library, 157, k-3.

## 1171.

## A MEDAL REFERING TO THE ACQUITTAL OF THE SEVEN BISHOPS, JUNE 29, 1688.

Barlow sculp.

[June 29, 1688]

ONVERSE, the White Tower of London, the Seven Bishops taken into and released from it; legend, "*Probis Honori Infamiaeque Malis*;" exergue, the names of the seven bishops, and the above date. Reverse, a balance suspended from clouds, the sun and moon in the scales; motto, "*Sic Sol Lunaque in Libra*."

This engraving is No. 4 in Plate XL. of Pinkerton's "Medallie History of England," 1790.

Each circle,  $2\frac{1}{4}$  in. diameter.

Brit. Mus. Library, 676. h. 4.

## 1172.

## MEDAL ON THE TRIAL OF THE SEVEN BISHOPS, 1688.

[June 29, 1688]

ONVERSE, the seven bishops taken into and delivered from the Tower of London; legend, "*Probis Honori, Infamiaeque Malis*." Exergue, "*Archiepisc. Cantuar. Episcopi St. Asaph Bath et Wels. Ely. Peterb. Chichest. Brist. Incarcer: Liberati Junii*." 1688."

Reverse, the Sun and Moon (emblems of the King and the People) evenly hanging in a balance; legend, "*Sic Sol Lunaque In Libra*."

See G. Van Loon's "Histoire Métallique des Pays-Bas," 1732, Part III. Book iv. page 340.

See "A Medal referring to the Acquittal of the Seven Bishops," same date, No. 1171, 1688, from Pinkerton's "Medallie History of England," 1790.

Each circle  $2\frac{1}{2}$  in. diameter.

Brit. Mus. Library, 157, k. 3.

## 1173.

## A MEDAL COMMEMORATING THE ACQUITTAL OF THE SEVEN BISHOPS.

Barlow sculp.

[June 29, 1688]

ONVERSE, a bust of Sancroft, Archbishop of Canterbury, on our right; legend, his name and title. Reverse, the starry heavens and seven stars in the midst, alluding

to the seven bishops who were acquitted June 29, 1688; motto, "*Quis Restringeret Pleiadvn Delicias. Job, c. 38.*"

This engraving is No. 5 in Plate XL. of Pinkerton's "Medallic History of England," 1790.

Each circle, 2 in. diameter.

Brit. Mus. Library, 676. h. 4.

### 1174.

"QUALIS VIR TALIS ORATIO."

[Oct. 16, 1688]

A Dutch broadside, representing, as explained by three columns of Dutch verse, James II., lying upon a splendid couch (over which is written "*Aut Cæsar aut nihil*") adorned with griffins, owls, dragons and other symbols of evil; he wears a Jesuit's cap encircled by a diadem. He is vomiting innumerable reptiles, which wear crowns, tiaras, cardinals' hats, Jesuits' caps, mitres, cowls, &c., and cry out in Dutch, "*Expulsion of Heretics,*" "*No free Parliament,*" "*Jesuit Colleges,*" "*Renewing of the Test,*" "*French Alliance,*" "*Freedom of Conscience,*" "*Breach of Penal Laws.*" At the bedside are the Chancellor, Lord Mayor and Aldermen holding their noses and turning away in disgust. A masked Jesuit is offering to the bishops a sealed document. On the other side of the couch is the double-faced physician feeling the king's pulse, and holding up a urinal. Quakers and other sectaries are giving a passport to "Father Petre," and thrusting him from the room. At one corner an amorous monk talks to the nurse, who has upon her lap the infant Prince of Wales, who plays with a windmill; an allusion to the report that he was the son of a miller. See "James Francis Edward Stuart, the Pretender and his Mother," June 10, 1688, No. 1164, 1688; "The Making of James Francis Edward Stuart, the Pretender," same date, No. 1165, 1688; "Cradle of James Francis Edward Stuart, the Pretender," same date, No. 1166, 1688; "A Medal referring to the Birth of James Francis Edward Stuart," same date, No. 1159, 1688; the same title and date, No. 1162, 1163, 1688; "L'Europe alarmée pour le fils d'un Meunier," same date, No. 1158, 1688; "Arlequin Deodat," same date, No. 1157, 1689; "The Flight of Popery from England," 1689, No. 1208, 1689; "Les Monarches Tombants," 1689, No. 1215, 1689; "Panurge secondé," &c., Feb. 1689, No. 1194, 1689; "L'Épiphane du Nouveau Antichrist," June 10, 1689; "The Victory of Protestantism," Nov. 5, 1688, No. 1178, 1688; "Arlequin Furieux," 1689, No. 1216, 1689; "Arlequin sur l'Hippogryphe," 1689, No. 1205, 1689. The nurse is feeding him from a smoking mess, which is inscribed "*Extirmination of the Protestants.*" On the opposite side the queen is seated, pointing out the prince to the persons assembled. Through an opening is a landscape, with the rising sun, and the Dutch fleet preparing to sail (Oct. 16, 1688).

15 × 13½ in.

### 1175.

THE ARRIVAL OF WILLIAM III. AND FLIGHT OF JAMES II. HIS ARRIVAL IN IRELAND, &c. "*Le Theatre d'Angleterre representant la fuite de Iacques II. Roy de la grande Bretagne, son arrivé en Yrlande et autres aventures.*")

A. Schoonebeck, del et fec. tot Amsterdam by Adr. Schoonebeek in de halverstraat.  
[Nov. 5, 1688]

BRITANNIA, on the ground in distress and manacled, hails the approach of William and Mary, who have just disembarked. James II. dropping his crown and sceptre,

flees before them, terrified by Justice and Liberty in the clouds. On the ground lie the victims of cruelty, tyranny, and popery. James carries a torch in his hand, and is girt with a wolf's skin; he rushes towards Louis XIV., who is armed, has a cock on the crest of his helmet, and approaches to meet him.

$7\frac{1}{2} \times 5\frac{1}{2}$  in.

## I 176.

MEDAL ON THE REVOLUTION OF 1688. The Landing of  
William III. [Nov. 5, 1688]

OBVERSE, Great Britain, as a queen, standing, with her shield of arms at her feet, and behind her a column, upon which is a Cap of Liberty; she embraces a warrior, who hastens to her assistance, bearing a shield on which are the arms of William III., encircled by the motto and order of the Garter; in the distance is the Dutch Fleet; legend "*M[agna] Brit[annia] Exp[editio] Nov[ali] Bat[avorum] Lib[erata], Rest[ituta], Asserta.*"

Reverse, on the top of a rock, an eagle's nest, in which are three eaglets, one of which the eagle is throwing out of the nest, notwithstanding the efforts of another eagle who tries to prevent it; legend, "*Eiicit Indignum.*"

See G. Van Loon's "*Histoire Métrallique des Pays-Bas,*" 1732, Part III. Book iv. page 368.

Each circle,  $2\frac{1}{8}$  in. diameter.

Brit. Mus. Library, 157. k. 3.

## I 177.

THE LAMENTATION OF FATHER PETRE. The Landing of  
the Prince of Orange. The Distress of James II.  
[Nov. 5, 1688]

A DUTCH broadside with an engraving; beneath the latter are the following lines, in Dutch:—

"He who presumes to raise himself above his station,  
And madly to dispute with Heaven,  
Deserves, a picture of the presumptive character, to be exhibited  
Upon a scaffold, and to meet disaster upon disaster."

Two columns of Dutch verse, in letter-press, follow, comprising a lament by Father Petre, of which the following is an abstract:—

O St. Louis, where can I hide myself from the approaching evil? O aid me, or I have gone all wrong with the dear young child! All our plan is disappointed, and I find myself forced by my own people to desist, and tread under foot what I formerly sought. Something else than a soothing breast is being prepared for you, young lambkin! Though the Converter makes a noise, and lights the fire of war here and there, and still makes some bravado, it cannot save me from my disgrace. O Rome, far from honour and dignity, how come you at last to be thus dishonoured, that you, with your two dearest sons, can be thus scorned and hooted? How many songs will they make of me after my death? Now you leave me thus in a pickle, it is certain, Mene Mene Tekel!

A small printed paper, pasted at one corner of an impression of this print, contains an exposition, given here in brief:—

The King of England (1) in consternation at seeing the Prince of Orange (2) with a fleet on his coast, turns to the King of France (3), who with one hand

promises to help him, but points with the other, which bears a flaming sword, to the Emperor (4), and the German Empire. The glorious sword of the latter is to give him to understand that Louis cannot help him, for whose firm resolve to maintain Prince Clement of Bavaria's claim to the Electorate, Cardinal Furstenberg (5) looks out full of terror and anxiety. Father Petre (6) and other Jesuits, with sword, gallows, false testimony, &c., are making good their devilish designs against the Peers (7) of the realm, who offer to risk life and property for the king, if he will maintain the former laws, and speak no more of the abolition of the Test and Penal Acts.

The print represents, in the background, the landing of William III. (2) at Torbay; ships near the coast, men dragging cannon, and a banner displayed, on which is "*Religionis Ergo*." James II. (1) turns to Louis XIV., as above stated. The German Empire (4) is represented by three persons, one of whom sits on the ground with a drawn sword in his hand; the other two are likewise so armed. Cardinal Furstenberg sits, bare-headed, with his cardinal's hat at his side, and turns to look at his sovereign, the Emperor, whose cause he had deserted for the service of Louis. Father Petre (6) kneels and holds the "false testimony" in the form of a book, and adjures two gentlemen, English peers, who pass by, to believe that the Pretender was the child of James II. and his Queen. A monk kneels behind Petre holding a sword, on the hilt of which is placed a small gallows; enclosed by the gallows is a fire.

On our right of the design Father Petre seems to be receiving the child from "the true mother," or miller's wife, who is so often referred to in these broadsides (see "*Qualis vir Talis Oratio*," Oct. 16, 1688, No. 1174, 1688). She sits on the ground, having in her left hand a large purse, and holding up her right hand, with the fingers raised in token of secrecy. A monk stoops over her. The child is in Father Petre's arms, and holds a puppet or doll. The child's robe is marked with crosses, to signify that it was consecrated. A second monk and two pilgrims (?) look at this group.

Behind the group, which includes Louis XIV. and James II., is a triumphal arch; on one side of it are pictures of "*Philipsburg*," "*Keysers Lautern*," and another place, the name of which is not given. Over the archway is, as if spanning the road, "*Sic Itur Ad Astra*." Four human heads, with hair tied in queues, appear, as if on spears, under the arch. Above the arch are three medallions, showing, (1) the Mouse born of the mountain, with "*Parturient Montes*" as an inscription; (2) the fall of Phaeton, motto, "*Magnis Excidit Ausis*," (3) appears to show the fall of an orange from heaven among a group of Jesuits; lightning accompanies the emblem of William III., motto, "*Tegens God Ist Quaat Te Vegten*."

Some impressions of this print are accompanied by a copy of Dutch verses, the general purport of which illustrates the design as above.

$9\frac{1}{8} \times 11\frac{1}{8}$  in.

1178.

## THE VICTORY OF PROTESTANTISM.

"Het beest van Babel is aan't vluchten  
De Godsdiens't heeft niet meer te duchten."

(The beast of Babylon is put to flight,  
Religion has no more to fear.)

*Gisling Geneve exc.*

[Nov. 5, 1688]

A DUTCH broadside, with descriptive verses beneath to the following effect:

An armed warrior (William III.) "7," over whom flies the angel of God's

I.

3 A

providence "3," mounted upon the Dutch lion "1," and accompanied by warriors, rides over a hydra, a Jesuit and a monk "8," and attacks the Babylonish dragon "2," upon which is Father Petre "6," with the infant Prince of Wales "5" and his plaything windmill (see "Qualis vir Talis Oratio," Oct. 16, 1688, No. 1174, 1688). Priests and other Romish officials "4," mounted upon goats, asses, wolves, &c. flee in distress and confusion, and are trampled on the ground. On a stage behind is seen King William "9" graciously receiving the people, who are thankful for their deliverance. Through an opening on one side appears James II. "10" escaping in a boat.

$10\frac{5}{8} \times 7\frac{5}{8}$  in.

### 1179.

THE RESTORATION OF THE TRUE RELIGION AND CONSTITUTION IN GREAT BRITAIN; WITH THE DEPARTURE OF THE COURT AND FAMILY OF KING JAMES II. AND HIS QUEEN FROM ENGLAND, &c. "Herstellend der waare godsdiens en grond wetten in G. Brittanien Door S. K. H. met wegvluchten van het hof ende familie van de k: Iacob de II. en Koningin van Engeland, &c."

*l. tanaena excudit cum privilegio, R. de Hooge fe.*

[Nov. 28, 1688]

THESE events are represented in ten scenes, with the titles in Dutch, upon a sort of pediment, which are thus described. In the centre is the King of France, "*Louis XIII. receiving the King of England, James II.; at St. Germain en Laye, the day after the reception of the Queen, with the so-called Prince of Wales the kings bastard, many Romish Lords and Paters*" (Petre). The surrounding views are—

"*The Queen having fled from Whitehall, with the Prince of Wales and her Court changes into the French ship the 'Assurance.'*"

"*Lands at Calais and travels to the king of France at St. Germain en Laye, Jan. 1, 1689.*"

"*The king at first refuses, but afterwards calls a free Parliament*" (Nov. 28, 1688).

"*The king throws the writs for Parliament into the fire.*"

"*The king flies by night with the Great Seal*" (Dec. 10, 1688).

"*The king steps into an unballasted ship with one chamberlain and one nobleman at the mouth of the Thames.*" (The name of the ship appears to be "The Kingfisher.")

"*The king was stopped at Faversham in Kent, plundered and abused.*"

"*The king escapes at Rochester and arrives at Ambletuse.*"

"*The king goes by Boulogne to Paris and St. Germain.*"

Over the pediment, in the centre, are a portrait of William III., within a laurel wreath, and "*Fugit paritq; Fugatis.*" At one side is Justice with a flaming sword, and Vengeance, with thunder, driving away James and his armed attendants, who are loaded with a crown, a sceptre, a dagger, &c., "*No Monarchy*" is written above. On the other side appears "*No Popery*"; Truth with a beaming shield, and Eternity with a blazing torch, are expelling hoodwinked and terrified persons, who let fall a rosary, a pyx, and a cross.

This print is even more interesting than the majority of Romeyn de Hooghe's works, and comprises many curious details of buildings, ships, boats and costumes. These details are introduced with more fidelity than was common with that etcher.

$22\frac{1}{8} \times 18\frac{3}{4}$  in.



## 1179 a.

THE CAPTURE OF JUDGE JEFFERIES. (No. 1.) "The Lord Chancellor taken disguis'd in Wapping."

*Engraved for the Devils Broker.*

[Dec. 12, 1688]

THIS print shows the Lord Chancellor standing, and surrounded by a crowd of persons; two men grasp his arms. He exclaims, "*Tear me to peeces;*" his eyebrows are not shaved off, as Resesby states them to have been, as a sure means of disguise. Various persons in the crowd cry, "*Remember ye West,*" "*Remember Mr. Cornish,*" "*Remember ye Bishops,*" "*Remember Maudlin Colledge,*" and "*Knock his bruises out.*"

In the upper corners of the plate are two busts of men, one of whom, wearing long hair and a tall round hat, says to the other, "*Brother Peters (Petre) what doest thou say.*" The other, who wears a Jesuit's cap, says, "*Thou wilt be hang'd by yee & nay.*" At the foot, in front of the design, the Devil, issuing amid flames from the earth, tears the face of a Jesuit.

8 × 12 $\frac{1}{8}$  in.

## 1179 b.

THE CAPTURE OF JUDGE JEFFERIES. (No. 2.) "De Lord Cantzelier werd gedeguiseert in Wapping gevangen."

*Begraafnis of Vit vaart van des Duyjels Makelaar.*

[Dec. 12, 1688]

THIS is a copy reduced from the plate which is described as No. 1 under the same title and date, No. 1179 a, 1688. The inscriptions are in Dutch, to the same purport as in the original.

4 $\frac{7}{8}$  × 6 in.

## 1179 c.

THE CAPTURE OF JUDGE JEFFERIES. (No. 3.) [Dec. 12, 1688]

THIS is a copy from the plate which is described as No. 2, with the same title and date, No. 1179 b, 1688. It is inferior to the original. The hatching is not so carefully executed as before.

4 $\frac{7}{8}$  × 6 in.

## 1179 d.

THE CAPTURE OF JUDGE JEFFERIES. (No. 4.) [Dec. 12, 1688]

THIS is a copy from the plate which is described as No. 1, with the same title and date, No. 1179 a, 1688. The figures of the Devil and the Jesuit do not appear.

7 $\frac{7}{8}$  × 10 $\frac{1}{2}$  in.

## 1179 e.

THE CAPTURE OF JUDGE JEFFERIES. (No. 5.)

*Engraved for the Devils Broker.*

[Dec. 12, 1688]

COPY from the plate which is described as No. 1, with the same title and date, No. 1179 a, 1688. There are many differences between the two examples.

This print is in the illustrated Pennant's "London," Part VIII., No. 175.

8 × 12 $\frac{1}{8}$  in.

## 1180.

MEDAL ON THE REVOLUTION OF 1688. Flight of James II.  
Dec. 20, 1688. [Dec. 20, 1688]

ONVERSE, bust of James II., with a bag-wig; legend, "*Jacobus II. Britan[niæ] Rex Fugitivus.*"

Reverse, a column broken and overturned by a thunderbolt; the City of London in the background; legend, "*Non Icto Humano sed Flato Divino.*"

Exergue, "*Sponte Fugit Jacob: II. Ang: Rex, 20 Dec: Captus 23 D. 1688, Iterum Fugit 2 Jan: 1689, S.N.*"

See G. Van Loon's "*Histoire Métallique des Pays-Bas,*" 1732, Part III. Book iv. page 370.

Each circle,  $1\frac{3}{8}$  in. diameter.

Brit. Mus. Library, 157. k. 3.

## 1181.

MEDAL ON THE FLIGHT OF JAMES II. 1688. [Dec. 20, 1688]

ONVERSE, busts of William and Mary; with the legend, "*Gulielm: Rex Maria Regina F.D.P.A.*"

Reverse, the arms of England, fastened to an orange tree; King James and Father Petre, terrified by thunderbolts from the sky, take flight; the king throws away his crown and sceptre, the Jesuit carries the infant Pretender, who holds a small windmill; in the middle of a cloud above are these words "*Ita, Missa Est.*" In the exergue is "*Inauguratis Maiestatibus, Ejecto Papatu Expulsa Tyrannide, Britannia Felix, 1689.*"

See G. Van Loon's "*Histoire Métallique des Pays-Bas,*" 1732, Part III. Book v. page 386.

Each circle,  $1\frac{3}{8}$  in. diameter.

Brit. Mus. Library, 157. k. 3.

## 1182.

MEDAL ON THE FLIGHT OF JAMES II. 1688. [Dec. 20, 1688]

ONVERSE, the Belgian Lion, crowned, carrying the Labarum, and a lance, on the end of which is the Cap of Liberty; he pursues King James and the Jesuit Petre, who fly towards a French vessel, the former grasping a broken sword, and the latter carrying in his arms the infant Pretender, who holds a small windmill; legend, "*Aut Rex Aut Nihil.*" In the exergue is "*Regifugium Jac[obi] ad Lvd[ovicium] XIV.*"

Reverse, Saturn devouring one of his children, and in the distance Jupiter seated on a throne, disdaining to exercise vengeance upon two mortals who have offended him; legend, "*Indignus Regia Ira.*" In the exergue is "*Gvil-[ielmos] Successit Jacobo.*"

See G. Van Loon's "*Histoire Métallique des Pays-Bas,*" 1732, Part III. Book v. page 395.

Each circle,  $1\frac{3}{8}$  in. diameter.

Brit. Mus. Library, 157. k. 3.

## 1183.

LOUIS XIV. AND MARY OF MODENA, QUEEN OF JAMES II.  
OF ENGLAND. [Dec. 1688]

AN engraving, representing Louis XIV. and Mary Queen of James II. seated upon a couch within a chamber, which is decorated with the arms of France. Cupid above aims an arrow at them. Through the open door are seen James II. and "Father Petre," attended by Jesuits, bishops, &c., and proceeding in state from the vessel which conveyed them from England to Ambleteuse. An old beacon or harbour light appears in the background. Beneath are these verses:—

"Let Pleasure, Queen, thy Cares remove,  
Thy Loss of Empire drowned in Love.  
Kind Polydorus sure is worthy,  
Thy Smiles, who paid thy Portion for thee  
Thy Favours too are no defaulters  
To such a Champion of thy Altars  
Ioyn'd against Heretick Cause so stoutly  
Souls both so linckt may kiss devoutly."

The Dutch caricatures of this time abound with allusions to this scandal. Louis XIV. paid, as the verses intimate, the portion of Mary of Modena.

$5\frac{3}{8} \times 4\frac{5}{8}$  in.

## 1184.

A SATIRICAL MEDAL REFERRING TO THE ALLIES OF LOUIS  
XIV. AND JAMES II. OF ENGLAND.

*Barlow sculp.*

[1688]

OVERSE, four figures, holding drawn swords and standing about an altar, on which is a fire; on the front of the altar a crescent is placed above a cross; legend, "*Soliman III. Ludovic XIV. Mezzomorto, Jacob II.*" Reverse, the lilies of France surmounted by the Turkish crescent, dated "1688," above is the Devil wearing a Jesuit's cap and flying; motto, "*In Foedere Quintus.*"

This engraving is No. 8, on Plate XXXIX. of Pinkerton's "Medallie History of England," 1790.

Each circle,  $1\frac{3}{4}$  in. diameter.

Brit. Mus. Library, 676 h. 4.

## 1185.

A SATIRICAL MEDAL REFERRING TO ALLIES OF LOUIS XIV.  
OF FRANCE, AND JAMES II. OF ENGLAND. [1688]

THE obverse and reverse of this medal are the same as those described under the same title and date, No. 1184, 1688, from Pinkerton's "Medallie History of England."

See G. Van Loon's "Histoire Métrallique des Pays-Bas," Part III. Book iv. page 347. On this page are two other engravings, of smaller sizes, of the same subject.

Each circle,  $2\frac{1}{4}$  in. diameter.

Brit. Mus. Library, 157, k. 3.

## 1186.

“ ENGLANDS MEMORIAL. Of its Wounderfull deliverance from French tyranny and Popish oppression, Performed through Almighty Gods infinite goodness and Mercy. By His Highness William Henry of Nassau, the High & Mighty Prince of Orange, 1688.” [1688]

AT the foot of this print are the following references: “A. The church of England almost over throwne by the infernal council of the most Christian Turk (Louis XIV.) B. The royall Orange Tree, representing the Prince of Orange. C. Gods Providence Influencing both from Heaven. D. A Bishop representing the Lords Spiritual. E. A Knight of the Garter representing the Lords Temporal. F. Three or 4. representing the Commons of England. G. The French king murthuring his owne subjects. H. his most Christian Scourge of Europe his council. I. The K. and Q. with the Child. K. The Late Cha: Jec. [Jeffries]. L. Lassciveous Peters the Jesuit [see “Sic Itur,” &c., No. 1117, 1681. M. The Popes Nuncio. N. The whole Heard of Papists and Jesuits running from the hand of Justice. O. The Armes of Danmark, Sweadland, and of ye Palatinate Princes, in League with the Empire against the French perfidious vsurpation, who have declared the Prince of Orange Generalissimo of all the Protestant forces, and Protector of the Protestant Religion.”

In the centre is an orange tree, “B,” its trunk inscribed, “*As safe from Hells assaults. as the laurel is from Thunder.*” Amongst the branches are nine shields—namely, those of Denmark, Sweden, Nassau, the Palatine of the Rhine, Germany, Saxony, Mayence, Treves, and Cologne. Around the trunk stand, “D,” a bishop, saying, “*I reedify thy Sion;*” “F,” the Commons, who say, “*Heale our breaches;*” “E,” a knight, saying, “*And take from us Idolatry.*” An orange dropping on the head of Judge Jefferies “K,” knocks him down. He exclaims, “*Mercy & It discover all.*” Another orange knocks the crown from the head of James II., “I,” who is departing and says, “*I may thank France for this.*” The queen, with the young prince in her arms, precedes him, exclaiming, “*How the smell of this Tree offends mee and the Child.*” Cardinal Dada, the Pope’s nuncio “M,” departs on the other side, exclaiming “*Engleterra, bona terra, mala gente.*” He is preceded by Father Petre, who is crying out, “*Sweet Meat, and soure sauce,*” and other Papists, who are exclaiming, “*Ille for France,*” “*This is a deadly Plant,*” “*How strong it Smells of a free Parlement,*” and “*And thats rank poison to a Jesuits nose.*” Louis XIV., murdering his subjects, recommends James to “*Tread on my Stepps and be great.*” Amid clouds above him is his council of devils and Jesuits, “*But one blast more & the Work us don,*” “*This Cursel plant has Saw’d the Heretick Church.*” Two Jesuits, armed with swords and poison, are dispatched to the earth by Satan who cries “*Down to the Earth and blast it with thy breath.*” Several demon Winds are blowing against the tree. On the other side is the Eye of Providence irradiated; one ray, directed towards the tree, promises, “*My blessing shall attend thee every where;*” another, directed towards a church, “*With this Balsamick Plant Pl heale Thy Wounds.*” A voice from the church says, “*Vnder this blessed shade I breath againe.*”

Many of the songs of this period are in the spirit of this print and proclaim the virtues of “the orange;” a stanza from one of them may suffice,—

“ This hopeful young son  
Is surely his own,  
Because from the Orange it cry’d to be gone ;

But the Hereticks say  
He was got by Dada,  
For neither the King nor the Nuncio dare stay  
Near an Orange."

$12\frac{7}{8} \times 9\frac{1}{2}$  in.

## 1187.

MEDAL ON THE ALLIANCE BETWEEN ENGLAND AND HOLLAND 1688. [1688]

OBVERSE, laureated bust of William; with the legend, "*Guiliel. III. D.G. Princ. Aura. Reli. Liber. Que Resti.*"

Reverse, the Ark of the Alliance, placed on a hill, with England and Holland kneeling near it; above is seen, in the midst of a cloud, a warrior, who overthrows with thunderbolts a troop of French soldiers, and puts to flight two ecclesiastics, one of whom (Father Petre) holds a child; this refers to the Pretender; above the warrior is the name "*Emanuel.*"

See G. Van Loon's "*Histoire Métallique des Pays-Bas,*" 1732, Part III. Book iv. page 366.

Each circle,  $1\frac{7}{8}$  in. diameter.

Brit. Mus. Library, 157. k. 3.

## 1188.

THE WOUNDED FRENCH BEAR. "De Gequetste Fransche Beer." [Jan. 3, 1689]

A DUTCH broadside, printed on a single piece of paper, from two plates, comprising, with verses, the following representations: A French bear, desirous of seizing the honey of Britain, Holland and Portugal, upsets three hives in front of a tower (Portugal), on which is a unicorn (England), and, before the gates, a lion (Holland). On the tower is erected a standard, inscribed, in Dutch, "*England, Holland, and Portugal are now free, strong and prepared.*" The bees have rushed forth, and, settling about the bear's head, are grievously wounding him.

At a distance the same bear, wearing a Jesuit's cap, dances under the coercion of hands from heaven, which threaten with a stick and hold it by a cord fastened to a ring in its nose. The German eagle above is ready to pounce upon and pick out its eyes. The French sun is eclipsed. In the distance is the city of "*Meenin.*"

These bears and hives are similarly represented upon a medal struck in Holland, in 1689, to commemorate the success of the English Revolution. See "Medal on the Revolution of 1688-9," Jan. 3, 1689, No. 1191, 1689.

The French bear is referred to in "The Flight of Popery from England," 1689, No. 1208, 1689.

Parts of this design are adapted from a medal. See, for the French sun eclipsed, "*Histoire Metallique des XVII Provinces,*" tome iii. p. 372, by G. Van Loon, 1732; and, for the dancing and wounded bear, p. 377 of the same.

See "Medal on the Meeting of James II. and Louis XIV." Jan. 7, 1689, No. 1193, 1689.

$6\frac{3}{4} \times 4\frac{1}{2}$  in.

## 1189.

MEDAL ON THE ARRIVAL OF WILLIAM III. AND THE OVERTHROW OF JAMES II. 1689. [Jan. 3, 1689]

OBVERSE, laureated bust of William III.; legend, "*Wilhelms III. D. G. Princ[eps] Avr[aniae], Relig[ionis] Libertatisque Rest[itutor].*"

Reverse, an orange-tree standing laden with fruit, and an oak, with its stem broken, and its foliage lying in the dust; legend, "*Pro Glandibus Aerea Poma.*" In the exergue is "*In Locum Regis, Princeps Avriac. Administrator Regni Substitutos; An. MDCLXXXIX, III. Jan.*"

See G. Van Loon's "*Histoire Métallique des Pays-Bas,*" 1732, Part III. Book iv. page 876.

Each circle, 2 in. diameter.

Brit. Mus. Library, 157. k. 3.

## 1190.

MEDAL ON THE ARRIVAL OF WILLIAM III. AND THE OVERTHROW OF JAMES II. 1689. [Jan. 3, 1689]

OBVERSE. head of James II. in a bag-wig; legend, "*Jacobus II. Britan. Rex Fugitiv.*"

Reverse, an orange-tree standing, laden with fruit, and an oak broken down; legend, "*Pro Glandibus Aerea Poma.*" In the exergue, "*Post Fugam Regis Delata Regni Administratio Prinipi Auria[co], 3 Jan. 1689, N. S.*"

See G. Van Loon's "*Histoire Métallique des Pays-Bas,*" 1732, Part III. Book v. p. 377.

Each circle, 1 $\frac{1}{4}$  in. diameter.

Brit. Mus. Library, 157. k. 3.

## 1191.

MEDAL ON THE REVOLUTION OF 1688-9. [Jan. 3, 1689]

OBVERSE, a bear overturning three bee-hives, and being attacked by the bees; legend, "*Pœna Comes Sceleris.*" In the exergue is "*Sic Libertatem Religionemq. Britannia a Spoliantibus Vindicant MDCLXXXVIII S. N.*"

Reverse, the same bear muzzled, carrying a rosary round his neck, and a Jesuit's cap on his head; two hands come out of a cloud, one of which holds the bear by the muzzle, while the other makes him dance with the blows of a stick; legend, "*Fortem Vis Fortiter Urget.*" In the exergue is "*Britannia a Duplici, Arbitrar[ia] Papaliq[ue], Oppressione Liberata. 1689.*"

See "The Wounded French Bear," Jan. 3, 1689, No. 1188, 1689.

See G. Van Loon's "*Histoire Métallique des Pays-Bas,*" 1732, Part III. Book v. page 375.

Each circle, 1 $\frac{1}{2}$  in. diameter.

Brit. Mus. Library, 157. k. 3.

## 1192.

MEDAL OF THE FLIGHT OF JAMES II. JAN. 4, 1689.

[Jan. 4, 1689]

OBVERSE, laureated head of James II.; with the legend, "*Jacobus II. D. G. Britanniarum Imperator.*"

Reverse, the fox, who, seeing one of its young carried off by an eagle, set fire to the eagle's nest, and suffocated the eaglets; legend, "*Magnis Interdum Parva Nocent.*" In the lower part of the medal is this inscription, "*4 Jan. 1689, S. N. Abdicato Regno, in Galliam Appulit.*"

See G. Van Loon's "*Histoire Métallique des Pays-Bas,*" 1732, Part III. Book iv. page 371.

Each circle, 2 $\frac{1}{4}$  in. diameter.

Brit. Mus. Library, 157. k. 3.

## 1193.

## MEDAL ON THE MEETING OF JAMES II. AND LOUIS XIV.

JAN. 7, 1689.

[Jan. 7, 1689]

OBVERSE, laureated bust of James II., with the legend, "*Jacobus II. D. G. Britanniarum Imperator.*"

Reverse, the Sun of France partially eclipsed by the Moon, which represents James deprived of his crown; legend, "*Orbata Luce Lucidum Obscurat.*" In the exergue is "*Lud[ovicus] XIV. Gall[ie] Rex, Almittit Jac[obum] II. Brit[anniarum] Regem Fug[itivum], VII. Jan[uarii], MDCLXXXIX. S. N.*"

See G. Van Loon's "*Histoire Métallique des Pays-Bas,*" 1732, Part iii. Book iv. page 372.

Each circle,  $2\frac{1}{4}$  in. diameter.

Brit. Mus. Library, 157. k. 3.

## 1194.

PANURGE SECONDE' PAR ARLEQUIN DEODAAAT A LA CROISADE  
D'IRLANDE, 1689.

*Hazard de bon aventure, fec. et exc.* (Romeyn de Hooghe ?). [Feb. 1689]

A DUTCH broadside, which is thus described in verse beneath: "Panurge" "1" (James II., who has a pilgrim's hat upon his head and Indian leggings), in armour, is giving a farewell salute to his queen, who is passing her hand behind him and chucking under the chin "Arlequin Deodaat" "2" (Louis XIV.), who is filling James's purse; the latter bears a lifting-jack (?), which is inscribed "*Aut Recuper. — Mori.*" Behind Louis is Father Petre "3," and the young Prince of Wales with his wind-mill (see "*Qualis vir Talis Oratio,* Oct. 16, 1688, No. 1174, 1688), ready to slip into the boat, which is being loaded with provisions and other things. The dauphin, "Pantagion le Hardy," is on horseback, armed with a spear and shield, which is decorated with a Jesuitical demon and inscribed with the motto, "*Pugno pro fide,*" within a circle of mortars. Around the shell is the inscription "*De Hellige Geest der Fransse en Jerse Papiste, 1688-1689.*" Before "Pantagion le Hardy," mounted upon a cock and asking for help, is the Cardinal van Furstenberg, who holds a flask; under him appear the claw of the cock and the words, "*Heidelbergh,*" "*neutralitie van Liiijk, Bon,*" &c.,—places injured by France in spite of treaties. In the boat is the "Jonge Bastert Panurges," drinking. The scene takes place in front of the "*Hostel pour les Cornutes Rojales.*" The door is ornamented with a buck's head, and surmounted by Actæon, hounds, &c.

The familiarity between Mary of Modena (or "Belemperia," as she is here called, see "*La Feste des Trois Rois,*" 1689, No. 1212, 1689, a pet name for James's queen) and Louis XIV., refers to her having been the *protégé* of le Grand Monarque, and endowed by him on her marriage. It is difficult to decide what is the "instrument," as the speech of "Arlequin Deodaat" styles the thing which James has against his shoulders, and which is inscribed with the Latin motto expressing his determination to recover his kingdom or perish. In the boat are two such articles; they look like "jacks," such as are used for hoisting great weights. The pilgrim's hat and Indian leggings of the English king refer satirically to his wanderings and the pilgrimages which were said to be connected with the birth of the old Pretender. The bottle in the boat, which is inscribed "*Aqua Mercur.*," may bitterly refer to the revenge of Lord Southesk, to which was attributed the early deaths of James's children by his queens (see Grammont's "Memoirs"). The "Jonge Bastert Panurges" is doubtless James Fitz-James, Duke of Berwick, born in 1671. Cardinal van Furstenberg rides upon the cock because he was supported by France in all his adventures; he carries a havresack across his back, and has a holy-water bucket or stoup at his bird's shoulder; the flasks which he presents to the dauphin

may contain brandy or holy-water. At the side of James is a satchel embroidered with the lilies of France. In the boat is a drawing representing an ass braying at a lion.

$16\frac{1}{4} \times 13\frac{3}{8}$  in.

## 1195.

## MEDAL ON THE ARRIVAL OF WILLIAM III. [April 11, 1689]

ONVERSE, a monster with many heads, who, having overthrown the sword and balance of Justice, seizes upon a crown; legend, "*Numero non Jure Valebat*," In the exergue is "*Anno Novi Domini Primo*."

Reverse, a human figure, with two faces, standing upon a ball, through which passes a serpent: one of the faces is that of the King, while the other represents the head of a wild boar. The monster extends one hand, armed with a hatchet, towards the Tower of London, under which is the date "1684," the year in which the Duke of Monmouth was beheaded; he extends the other hand, in which is a crown, towards a palace, under which is written "1689," the year of William's coronation: legend, "*Ille Crvcm Hic Diadema Tulit*."

See G. Van Loon's "*Histoire Métallique des Pays-Bas*," 1732, Part III. Book v. page 402.

Each circle,  $1\frac{1}{2}$  in. diameter.

Brit. Mus. Library, 157. k. 3.

## 1196.

## MEDAL ON THE ACCESSION OF WILLIAM AND MARY.

[April 11, 1689]

ONVERSE, the busts of the King and Queen, each in a frame formed of orange and rose branches, tied with a cord and surmounted by four sceptres and a crown, above which appears the Eye of Providence, irradiated; the busts rest on the Cap of Liberty, which is placed on the Book of the Seven Seals; this rests on another book, the edges of which are inscribed "*Leges Angliæ*." The whole rests upon two cornucopias, one full of crowns and laurels, the other of fruit, above which are these mottoes—" *Sal[us] Reg[ni]*," "*Fel[icitas] Pub[lica]*." Round the whole is the legend "*Aurea Poma Mixta Rosis*." In the exergue is "*D. F. A. Wilh : Henr : et Maria, M. Brit. R.*"

Reverse, an aged oak, uprooted, and an orange-tree, laden with flowers and fruit, planted in its place; legend, "*Meliorem Lapsa Locavit*." In the exergue is, "*Inauguratione Maiestatum Peracta Londini,  $\frac{1}{2}\frac{1}{7}$  April, 1689*."

See G. Van Loon's "*Histoire Métallique des Pays-Bas*," 1734, Part III. Book iv. page 379.

Each circle,  $2\frac{1}{8}$  in. diameter.

Brit. Mus. Library, 157. k. 3.

## 1197.

## MEDAL ON THE ACCESSION OF WILLIAM III. [April 11, 1689]

ONVERSE, laureated bust of William; with the legend "*Wilhelm. III. D. G. Ang. Sco. Franc. et Hib. Rex*."

Reverse, William III. as Hercules, with a large club, trampling upon the Hydra, and crowned by Fortune; legend, "*Qui Semper Fortis, Tandem Felix*." In the exergue is "*Invincibili Heroi, Libertatis Europæ Restauratori, MDCLXXXIX*."

See G. Van Loon's "*Histoire Métallique des Pays-Bas*," 1732, Part III. Book v. page 392.

Each circle, 2 in. diameter.

Brit. Mus. Library, 157. k. 3.



## 1198.

## MEDAL ON THE ACCESSION OF QUEEN MARY, 1689.

[April 11, 1689]

OBVERSE, bust of the Queen; legend, "*Maria D. G. Magn. Brit. Franc. et Hib. Regina.*"

Reverse, an eagle soaring towards the sun, and carrying two of its young, one of which it lets fall, because it shuts its eyes before the rays of the sun; legend, "*Non Patitur Supposititios.*" In the exergue is "*Excellentissimæ Princip. Jus Regni Vindicatum, Ejecto Supposititio MDCLXXXIX.*"

See G. Van Loon's "*Histoire Métallique des Pays-Bas,*" 1732, Part III. Book v. page 392.

Each circle, 2 in. diameter.

Brit. Mus. Library, 157. k. 3.

## 1199.

## MEDAL ON THE ACCESSION OF WILLIAM AND MARY.

[April 11, 1689]

OBVERSE, busts of William and Mary; with the legend, "*Gulielmus et Maria D.G. Britanorum Rex et Regina, F.D.*"

Reverse, an eagle throwing out of her nest those of her young who cannot look at the sun; legend, "*Non Patitur Supposititios.*" In the exergue is "*Jure Regni Vindic. MDCLXXXIX.*"

See G. Van Loon's "*Histoire Métallique des Pays-Bas,*" 1732, Part III. Book iv. page 379.

Each circle, 1 $\frac{3}{8}$  in. diameter.

Brit. Mus. Library, 157. k. 3.

## 1200.

## MEDAL ON THE ACCESSION OF WILLIAM AND MARY.

[April 11, 1689]

OBVERSE, heads of William and Mary; with the legend, "*Gulielm. R. Maria Regina. F.D.P.A.*"

Reverse, a heap of Popish ornaments, comprising a yoke and serpents, destroyed by fire from heaven; legend, "*Hæ Summa Dies.*" In the exergue is "*Inavgvrat[atis] Maiest[atibus] 11 Ap. 1689.*"

See G. Van Loon's "*Histoire Métallique des Pays-Bas,*" 1732, Part III. Book v. page 379.

Each circle, 1 $\frac{3}{8}$  in. diameter.

Brit. Mus. Library, 157. k. 3.

## 1201.

## MEDAL ON THE ACCESSION OF WILLIAM AND MARY.

[April 11, 1689]

OBVERSE, busts of William and Mary; with the legend, "*Gulielmus et Maria Rex et Regina.*"

Reverse, Phaeton overthrown by Jupiter; legend, "*Ne Totus Absumatur.*" In the exergue is "*Inavgvrat. 11 Ap. 1689.*"

See G. Van Loon's "*Histoire Métallique des Pays-Bas,*" 1732, Part III. Book v. page 379.

Each circle, 1 $\frac{3}{8}$  in. diameter.

Brit. Mus. Library, 157. k. 3.

## 1202.

A NEW DESCRIPTION OF THE WORLD. Or a Compendious Treatise of the Empires, Kingdoms, States, Provinces, Countries, Islands, Cities and Towns of Europe, Asia, Africa and America: In their Scituation, Product, Manufactures, and Commodities, Geographical and Historical, &c. Faithfully Collected from the best Authors, By S. Clark.

London, Printed for Hen. Rhodes next Door to the Swan Tavern, near Brūdes-Lane, in Fleet-Street, 1689. [April 11, 1689]

This book has an engraved allegorical frontispiece, representing Providence seated above the world, crowned and holding a sceptre; above her head is an arc with astronomical signs. On her left, a king (James II.) falls headlong, his sceptre broken and his crown departing from his head. Providence extends his sceptre towards another king, who advances from our right, as if about to ascend the summit of the world; his face resembles that of William III. Below the figure of the falling king is the sea, with a ship and a boat having three persons in it. In front of the world, below, sit Plenty (?), pouring water from a vase, and Fortune (?), with a cornucopia. Also the author, with compasses in his hands, measuring a triangle on a table. At foot are these lines:

*“Behold How Providence In all Affairs,  
Governs the World, Earth, water, Aire, fire, Stars,  
Men and the Glorys of the Mighty frame;  
Depend upon the bright Celestial Dume.”*

$2\frac{7}{8} \times 4\frac{1}{4}$  in.

Brit. Mus. Library, 570. c. 6.

## 1203.

THE VICTORY OF PROTESTANTISM.

[1689]

This is a copy from the print described under the same title, Nov. 5, 1688, No. 1178, 1688. It lacks the publisher's name, and has, with less readily noticeable differences, the figure “4” reversed on the shoulder of the man who rides the goat. In the original this figure is rightly placed in the same spot.

$10\frac{1}{4} \times 7\frac{1}{8}$  in.

## 1204.

“IN MEMORY OF YE DELIVERANCE FROM POPERY & SLAVERY  
BY KING WILLIAM III. IN MDCLXXXVIII.”

[1689]

A LINE engraving, representing the deliverance of Albion from the attacks of the Pope. William III., who is in a “Roman shape” and has his sword drawn, stays the hand of the Pope, which is armed with a dagger and about to descend upon Albion. The latter sits upon a wheel; a gibbet, dead babe, falchion, fetters and scourges lie on the ground. The seven-headed beast is attacked and slain by an angel; other angels pursue Albion's enemies in the air. Fame, Valour, Justice, Plenty, and Peace, with their emblems, are seated on clouds observing the victory of William III. Hope, pointing upwards, sits in the sky.

Beneath are four lines of English verse.

$7\frac{1}{2} \times 8$  in.

## 1205.

ARLEQUIN SUR L'HIPPOGRYPHE A LA CROISADE LOJOLISTE.  
Armée van den Heylige Lingue voor der Jesuiten Monarchy.

(By Romeyn de Hooghe ?)

[1689]

A DUTCH broadside, which is thus described in the verses and reference-table beneath.

"1." The Bishop of Strasburg fallen from a tortoise loses in the Rhine his Electoral Cap and Coat, he, likewise, very nearly loses his Cardinal's hat.

"2." The invincible young hero of the Rhine, creeping in a box on a toad's back through the morass, and shooting nothing but golden Louis and silver crowns.

"3." Father Peters (Petre) advancing upon a lobster, with several relics, a papal crown behind his saddle; the lobster holds in his claws a "*Kerk boeck*" and "*Wet boeck*." (Books of the ecclesiastical and civil law).

"4." The new-born Anti-Christ (the Pretender), with his windmill. See "*Qualis vir Talis Oratio*," Oct. 16, 1688, No. 1174, 1688.

"5." Harlequin (Louis XIV.) rides, hobbling with a wooden leg, holding the Standard of the Cross, inscribed "*H. Kruijs—vaert teegens desen Paus ende Ketters*, 1688,"<sup>1</sup> he is armed, and has the shield of the Fifth Monarchy of the Jesuits at his saddle bow. This shield is signed with "*L*" for Loyola and "*J*" for Jesuit, above the monogram "*IHS*," and has, on its rim, "*De Vyfde Monarchy*, 1688, *sic transit gloria mundi*."

"6." Panurge (James II.), under the same Jesuit's cap as that which covers Harlequin, and strongly armed, holds the other standard, of the Monarchy and Papacy. This is inscribed "*Papery Monarchy*."

"7." The Hippogryphe, or wild ass galloping, well supplied with their provisions and drink in a ciborium and holy-water stoup hanging at his neck, dripping with French disasters, is befouling the Allies.

"8." The resident ambassadors, &c., of the Holy League pursuing upon a snail, the fires of joy in their heads damped and turned to smoke.

"9." The Privy Councillors and Vicars Apostolic upon Owls, to make better progress in the dark.

"10." All the fighting Orders (of monks), carry round the illustrious images of king-murderers, plotters of massacres and gunpowder treasons,<sup>2</sup> and are armed with the implements of the Barricades at Paris under the Generalissimo P. Rose, 1593, who rides a boar.

"11." The peculiar grave of Jesuits in England (the gallows).

"12." Cabo Falso,<sup>3</sup> where the token of Victory of the Fifth Monarchy Men (Jesuits) is set up.

"13." Ship, her stern inscribed "*Sinte Reynuyt*."

"14." The Savoy and other Churches and Chapels throughout the kingdom, purified of Idolatry. (Men pulling down statues from the front of a church, hunting priests, &c.)

"15." The Pillory, London Bridge, &c., "where their monarchs' heads are exhibited." (The gateway of the bridge, with heads above it.)

$15\frac{1}{8} \times 13\frac{1}{4}$  in.

<sup>1</sup> (Holy Crusade against this Pope and the Heretics.)

<sup>2</sup> The banners are inscribed with their names and alleged titles, as sainted and beatified members of the Roman Church.

<sup>3</sup> That is "*The False Cap of Liberty*," surmounted by a *fleur de lis*.

## 1206.

EMBLEMS OF WILLIAM, PRINCE OF ORANGE, AND ENGLAND, 1689. "Tot monstra impune laccessit. Tollit lethale venenum."

*t'amsterdam, by Aert Dircksz Oossaen, op den Dam, 1689.* [1689]

UPON an eagle having outspread wings, grasping a sword, and carrying a balance, is a shield, seen edgewise, which supports two medallions. One of these is framed with oak, laurel, and a palm branch, and contains the Prince (William III.), as Hercules, trampling on the Hydra; the sun rises over the sea, and mountains are in the background. The other is framed with laurel, orange, and palm branches, and contains a unicorn, the emblem of England, transfixing with his horn a serpent, which twines at the root of a plant bearing roses and thistles, a palace, the Hague (?) is in the distance. Above, between the medallions, appears an armed knight on horseback, with a spear, perhaps St. George.

It was supposed that the horn of a unicorn was fatal to reptiles.

Beneath are two columns of Dutch verse, explanatory of the allegorical nature of the emblems; with references to the King of France, &c.

$8\frac{3}{4} \times 6\frac{3}{4}$  in.

## 1207.

THE UNGRATEFUL REBEL; or, Gracious Clemency Rewarded with Villany. Tune of, The Turn-Coat of the Times.

*Printed for N. Sliggen.* [1689]

A BROADSIDE with two woodcuts. No. 1, represents a half-length figure of a young man in armour, holding a leading staff in his right hand; his left hand is placed at his hip. This impression shows that the block was very much worm-eaten when it was used. The costume of the figure is that of the time of James I. No. 2, is a piece of scroll ornament.

Below these woodcuts is the following ballad, with a reference to a soldier who joined the party of William III. on his landing:

" Here is a disloyal Tutch,  
Now newly come from the Dutch,  
Of one that has acted much;  
And of the Factions breed,  
He was in the West indeed,<sup>1</sup>  
Now better to Hang than feed;  
His Pardon he did obtain,  
And now he is gone again,  
To joyn with the Dutch,  
And have t'other tutch,  
Is this not a Rogue in grain?  
  
He did a Letter send,  
Unto an old Factions Friend,  
And these was the Lines he penn'd

---

<sup>1</sup> Concerned in the rebellion of the Duke of Monmouth.

Allegiance now give o're,  
 And come to the West once more,  
 Here's Silver and Gold Gillore,  
 Ne'er stand in the least to pause,  
 Or startle at breach of Laws  
     But venter your Neck,  
     It is but a check,  
 Stand up for the good old Cause.

To my Credit be it spoke,  
 I kept a Shop, but I broke,  
 And vanisht away in smoak ;  
 My Creditors great and small,  
 I' faith I have paid them all,  
 But gave them no Coin at all,  
 And now I am gone to fight,  
 And whether't be wrong or right,  
     I cry'd down the Pope,  
     But 'tis with that hope,  
 To get a good Booty by't.

Though we a Rebellion make,  
 And Heavenly Laws do break,  
 It is for Religions sake ;  
 And therefore we proceed,  
 To make the whole Nation bleed,  
 And count it a righteous deed :  
 Whenever I do draw nigh,  
 Great Persons of Loyalty,  
     Is (*sic*) I am a Knave,  
     Their Treasure I crave ;  
 For Riffing who but I.

We rally and march about,  
 To find the Rich Romans out,  
 Then put them all to the rout,  
 Nay, any Protestant Lord,  
 If with us he won't accord,  
 We'll presently fall aboard ;  
 For being both stout and strong,  
 We will not stand parling long :  
     If Loyal he be,  
     'Tis all one to we,  
 We'll plunder him right or wrong.

To take off the Nations Yoke,  
 Religion is made a Cloak,  
 To cover the fatal stroak,  
 But for my part alone,  
 Religion I ne're had none,  
 Except to disturb the Throne ;  
 With Orange now brisk and trim,  
 I venture both Life and Limb,  
     And if the great Turk,  
     Wou'd set me at work,  
 I would do as much for him."

1.— $3\frac{1}{2} \times 3\frac{1}{2}$  in.  
 2.— $5\frac{1}{2} \times 1\frac{3}{8}$  in.

1208.

## THE FLIGHT OF POPERY FROM ENGLAND. "De Vlucht van 't Pausdom uit Engellant."

(Romeyn de Hooghe.)

[1689]

A DUTCH broadside, with an etching and descriptive verses beneath.

In the print are represented streams of fugitive adherents to the Church of Rome. First, Louis XIV. "1" in armour, with a wooden leg (see "Arlequin Furieux," &c., 1689, No. 1216, 1689), mounted on a bear, and wrathfully drawing his sword against the Belgic Lion, "2" which is growling, grasping his sheaf of arrows, and watching over the British rose and thistle and the Irish harp, which lie near him. On the head of Louis is a cock, "12" suffering severely under the attack of an eagle "11" (Germany). Next comes a car "9" drawn by a dog, with a holy-water stoup round his neck; on it is riding Father Petre, "4," flogging it hard to hasten its speed. In the car are the infant Prince of Wales "8" (afterwards the old Pretender) playing with his windmill (see "Qualis vir Talis Oratio," Oct. 16, 1688, No. 1174, 1688,) and blowing a horn; King James II., "5," holding up a cross and rosary, and wearing his pilgrim's hat; behind him is his queen "6"; the side of the car is decorated with an owl with wings displayed. Next comes the dauphin "3" mounted on a wolf; he carries a drawn sword; his hat is in form of a battery; at his girdle are a rosary and cross. The devil, "7," with a pair of bellows, is blowing evil counsel into the ears of Father Petre.

The next line of fugitives "10" is composed of Jesuits, monks, and others, with crosses, banners, &c. In the distance "15" the Pope (Innocent XI., called the Protestant Pope) is wheeling a long barrow, containing a bishop and cardinal, over the prostrate body of "16" the Cardinal van Furstenberg. A party of Jesuits and monks are forcibly expelled from a chapel "14." Several persons are in a gallery waving their hats and playing music in token of joy "13," while a small number of others are pulling down the images which decorated the columns.

The Papal sun "17" is setting behind the mountains. Under the print are seventy-two Dutch lines. In one state is a varied explanation, at the side of the other, in thirty-two Dutch lines. In another state some French lines, "La Reflexion de Moïus sur le descampement de Mere Sainete Eglise hors de la Grande Bretagne," are substituted for the second set of Dutch lines. Under another state the second inscription is in English, thus:—

*"The Flight of the Popedom out of England.*

1. "The Boarish Horseman Arlekyn,  
Much troubled, and in a distress,  
Full and Drunk in the French-Wine,  
Pulls in wrath his poor *Sword*, Needless;  
With a Courage all in Rout,  
Altho' he wants his *right Foot*.

Thinks he shall with his gaping Mouth  
2. Bring the *Lyon of Holland*,  
Who watches for the *Provinces* growth  
To fear and bring at a stand:  
But the Lion, careless of such a Show'r,  
Watches for *Rose, Harp, and Flower*.

3. *Pantagion*, like a grand Knight,  
Upon a *Wolf*, thinks to gain,  
Comes very angry in the Fight,

With a *Pater-nosters* Chain,  
 Also a *Sword* red with Blood,  
 And a *Hat* which Bombs does shoot.

4. *Pater Peters*, like a Dragon,  
 Carries the brave *Kingly Child*,  
 Upon a lean *Night-Owls Waggon*,  
 Whips the *Dogg* as mad or wild ;  
 5, 6. Also *James Rex*, and the *Queen*,  
 Upon this *Waggon* may be seen.

The black *Nikker* briskly blows,  
 Hellish Poyson in *Peters Ear*,  
 Whereof King *James* like mad grows,  
 Destroying the Rest and Peace here :  
 Which is done by one *Grauel*,  
 Who is come forth out of Hell.

8. The little pretty *Millers Sou*,  
 With his Childish *Mill* does Ground  
 Between the two *Fathers* ; and on  
 His *Horn* he also does Sound :  
 Lusty, briskly, without blemish.  
 For the Cause of the old *Romish*.

The *Coachman Peters* for Renown,  
 Rides so swift with *Child, King* and *Queen*,  
 That the *Dogg* fouls the *Crown*,  
 And no *Scepter* is to be seen :  
 All th' Infernal Popish Crew,  
 Bid to *England* an *Adieu*.

10. *Monks*, and *Nonns* also the *Fryers*.  
 Very Pious and Devout !  
 Follow another with whole *Quires*,  
 Desperate from *London* out.  
 11. The *Eagle* coming from above,  
 12. Will pull the poor *Cock* his *Comb* off.

The *Crowing Cock* seeks to fly,  
*Dryts Louizes* : knowing not whether,  
 Seeks, but finds no place to cry,  
 Wants a great deal of his *Feathers* :

13. Princes upon the *Balcony*,  
 Wondring at this brave *Story*.

14. The *Romish Cloysters* and *Chapples*,  
 Where they Holinesses Vend,  
 Wherein they Preach with Cap and Bells,  
 Are pull'd down with good intend :  
*Jacobus* with the Cross in *Hands*,  
 Escapes out the Realm to *French Lands*.

15. *Innocent* and the *Wheel-Barrow*,  
 Pushed forth by *Princes* and *Lord*,  
 Acts like a Politick Fellow,  
 All what him Honour might afford :  
 16. But *Prince William Cardinal*,  
 Is put and thrown out of all.

17. In the mean descends the *Sun*,  
 (Who is all too high ascended),  
 Of this foolish *Faëton* :  
 Which is not as he intended.  
 Through't Popedom is't all gone,  
*James's Monarchy is DONE.*"

15 × 13 $\frac{5}{8}$  in.

## 1209.

THE SCIENTIFIK THREE HORNED DOCTOR, FATHER PETERS,  
 A GREAT LABOURER, IN WORKS OF DARCKNESS.

à *Loudres chez Paul van Sommerset* (see "A Trophy," &c., June 29, 1688,  
 No. 1168, 1688).

[1689]

SUCH is the engraved title of this print, the printed title, prefixed to the Dutch lines underneath, is—

"Het stookhuys van Pater Peters, en der Jesuiten in Engeland, ontdekt door  
 Eusebins en Simplicius."

"The workshop of Father Peters and the Jesuits in England revealed through  
 Eusebins and Simplicius."

The verses are a dialogue between these persons, which explains the print. In the middle is (2) Father Petre consulting the stars, with three demons as assistants. A large demon (4) holds a rosary or necklace, with a portrait attached to it, and is crouching down, that his back may support a great book, which is full of astrological signs. Another demon (3) supports a similar book in front of Petre; a third fiend (5) is pouring some liquid, through a funnel, upon the Jesuit's head. The last is pointing with a stick to an opening in the clouds, through which are seen the sun (8) and moon (9) eclipsed, comets (11) and meteors, an aurora borealis, and stars (10). On a shelf are bottles, containing "*aur [um] pot [abile]*," "*Merc fix*," "*Agidiff ferin*," "*Succes Cistula*," on a box, (17) "*Fuc diah*," "*Astrina*," "*Cat rect*," (?) and "*Sterc, dia*." In one corner are three Jesuits reading and making an idol; near them a demon (27) blowing a sphere with a pair of bellows (7). At the other corner is a Jesuits' smithy (23): one is heating metal at a furnace (22), a demon blowing the bellows; three are forging chains for oppressed Protestants; one (24) is sharpening swords and daggers for the propagation of the faith. On the ground are chains and a brankle, or scold's bridle. Against the wall are portraits of the murderers, "*Clement*" and "*Raviljac*."

16 $\frac{1}{8}$  × 10 $\frac{3}{4}$  in.

## 1210.

LE ROY IACQUE DÉLOGE.

[1689]

A CIRCULAR portrait of James II.: wearing very long hair and a Jesuit's cap. In the background, a castle, with a lighted beacon, and a ship; these refer to the king's landing at Ambleuse. Underneath are the lines—

J'avois fait un ragoust pour tout l'Angleterre :  
 sans que ie me suis trop hasté.  
 J'aurois demon renom rempli toutte la terre  
 Mais un ORANGE a tout gâté.

Mezzotint.

A circle, 3 $\frac{7}{8}$  in. diameter.



## 1211.

## ROME IN AN UPROAR; OR, THE POPES BULLS BROUGHT TO THE BAITING-STAKE BY OLD FATHER PETRES. To the Tune of, Packington's Pound.

*Printed in the Year 1689.*

[1689]

A **BROADSIDE** with two woodcuts; (1), on our left, represents a bull, from whose body flames are bursting, goring a man who stands before his horns; a second man lies on the ground, and has been already overthrown by the animal. This forms No. 1. in "The country-mans lamentation for the death of his cow," 1643?, No. 384, 1643. (2) A figure of a corpulent monk, with a rosary at his girdle, turned to our left and seen nearly in profile. This woodcut was used as No. 3 in "Religion made a Cloak for Villany," 1680?, No. 1199, 1680. This figure refers to Father Edward Petre, the queen's confessor, who was so often mentioned in the ballads, tracts, and journals of the time, and especially in those which relate to and are here catalogued as treating of the abdication of James II. and the birth of the first Pretender. The blank in the fifth verse, as quoted below, may be filled with the name of Sir Roger L'Estrange's newspaper the "Observer," the other allusions are to his name and politics.

Below the woodcuts is the following ballad—

“ When England half Ruin'd, had cause to be sad,  
The Pope's bloody Bulls they began to run mad,  
Because we had given them Pasture awhile,  
They ran about ranging all over the Isle;  
These merciless Beasts, their rage for to feast,  
They gor'd, and had like to have Murder'd our Test:  
But just in the intrim there came in a Friend,  
Who did the poor Test from their Fury defend.

These Bulls they were kept by that Bear in the Tower,  
And chiefly were Nourish'd by Dispensing Power:  
But sometimes to feast their devouring Jaws,  
Their Keeper would give them some scraps of the Laws;  
These Bulls have been found in other Mens Ground,  
But now we have put them in Packington's Pound;  
O never was Bulls so baited about,  
For certain, as these will be, e're they come out.

Thus in our Nation a great many Fools,  
Endeavour'd to Fatten his Holiness Bulls;  
The Judges almost out of every Cause,  
Allow'd them a Pension of Penal Laws;  
These Bulls had such power, they'd like to devour  
Our Church and our Laws, but they now are brought lower  
Was ever such Impudent Bulls ever known,  
To toss Sacred Majesty out of the Throne.

Their Keeper who was no less Man than a Lord,  
Were by these Mad Bulls most notoriously Gor'd:  
They had on their heads such a Sampson-like power,  
The cast him at one clever Toss in the Tower;  
And some they are jealous that he and his Fellows,  
Will be tost from the Tower, to a Scaffold or Gallows:  
O what a sad sight it would be for to see  
So many blest Martyrs to swing on a Tree.

We've done with the Keeper, and now for the Driver,  
 Who valued Religion no more than a Stiver:  
 These Bulls being Wanton, and at no Command,  
 They tost their poor Driver quite out of the Land;  
 This is a sad matter to lose Ob——r,  
 Who has a strange Name, but is stranger by Nature:  
 'Twould be a sad thing, should he dance the long Jigg,  
 For making Division 'twixt Tory and Whigg.

These Bulls were so Wanton, and Masterless grown,  
 They broke into Pastures that lay nigh the Throne;  
 They Fatted themselves, and they ranged about,  
 And undid the Owner before they come out:  
 He was forc'd out of hand, to leave all his Land,  
 Such damn'd Popish Bulls deserve all to be Hang'd  
 More Mischief they did which must not be exprest,  
 I'll leave you alone to imagine the rest.

But now these sad Beasts for the Mischief they'd done,  
 Will be to the Slaughter brought every one;  
 And if that they were but well order'd and drest,  
 'Twould make Pope and Devil a delicate Feast;  
 Their Bulls nor their Bears, shall breed no more fears,  
 Nor set us together again by the Ears,  
 We'll out of our Land quickly drive out such Beasts,  
 As popular Rogues, and disquieted Priests.

You that are minded to purchase a Hide,  
 Pray lay by your Coin while the Bulls they are try'd,  
 For then at the Gallows you'll see such a heap,  
 And excellent Penniworths sold very Cheap:  
 Stay but while Sessions, you'll hear such Confessions,  
 As Subtle as e're was the Old Declarations;  
 But we shall have now a much Honester State,  
 And be no more Bull'd at so simple a rate."

1.— $5\frac{1}{2} \times 3\frac{3}{8}$  in.  
 2.— $1\frac{1}{8} \times 2\frac{1}{8}$  in.

Brit. Mus. Library, C. 20, f. "Roxburghe Ballads,"  
 vol. ii. p. 393.

## 1212.

## LA FESTE DES TROIS ROIS, AUX INVALIDES.

(Romeyn de Hooghe.)

[1689]

A Dutch broadside, with a French title, which is thus described beneath: "Bellemperia," *i. e.* Mary of Modena, Queen of James II. "2," and "Harlequin," Louis XIV. "1," tenderly embracing and conversing (see "Louis XIV." &c., Dec. 1688, No. 1183, 1689). He is in armour, which is decorated with plates, inscribed "*Dragonades*," "*Contributions*," "*Bombarderies*," "*Pirateries*," &c., and he carries a flag, which is inscribed "*Tout seule contre tous*." She inquires after James II.; he seems to evade her questions, and ridicules James, as not helping himself, and playing the pilgrim. James "4" approaches by means of a flight of steps, where he seems to have disembarked, and carries a flag with "*Mon regne sera dans l'autre monde*," he is habited as a pilgrim, with escallop shells round his neck, and in his hat portraits of the Three Kings of Cologne; a compass, lantern and book are attached to his

waist. He announces his arrival, and seizes the hand of Father Petre, "3," in order to ascend the steps. The Jesuit carries a bell (?); at his girdle hang a mask and a pair of bellows; a wolf's skin is discovered by the blowing aside of his dress. A large box, to receive contributions for the conspirators in Ireland, stands on the ground, and is inscribed "*Trouc pour les pau—complotistes d'Irl.*" Behind are musicians "7." At one corner is "5," a spectacled Jesuit weighing money,—he is called the Almoner. Behind the Queen are Courtiers and Maids of Honour; the Court Fool obsequiously attends on the infant Prince of Wales, who has portraits of the Three Kings of Cologne in his hat. In the background appears a singular sledge: the seat is in the form of a dragon, the prow bears a sun, the stern a dolphin; these are emblems of the king of France and the dauphin. The horses have run away, and the dauphin, like Phaëton, is thrown out of his father's chariot; the drivers, with torches in their hands, have been cast to the ground; they are exclaiming about the mishaps of their masters, and the unfortunate termination of the Festival of the Three Kings.

With this title there are two prints, one an inferior copy of the other. See the article which is described under the same title and date as the present, No. 1213, 1689.

$14\frac{3}{8} \times 13\frac{1}{2}$  in.

## 1213.

"LA FESTE DES TROIS ROIS, AUX INVALIDES."

(Copy from the etching by Romeyn de Hooghe.)

[1689]

THIS is a copy from the etching which is described under the same title and date, No. 1212, 1689. It differs from and is inferior to the original. In the latter the reference number "5" is placed on the table of the spectacled Jesuit; in the copy it appears on his knee. The other inscriptions differ in their positions and characters. The printed texts of the broadsides differ.

$15\frac{1}{2} \times 13\frac{1}{2}$  in.

## 1214.

LA BELLE CONSTANCE DRAGONÉE PAR ARLEQUIN DEODAT.

*Gisling Geneve f. & exc.* (Romeyn de Hooghe.)

[1689]

A DUTCH broadside, representing the queen of James II., between Louis XIV. and the amorous Father Petre, driven by armed soldiers into a hall, where she is met by a Papist, who is followed by a woman holding up an infant (Prince of Wales). Over the door is a picture of an attack upon Algiers, with the jeering inscriptions, "*Algeria Non Allegria,*" "*Plus de bruit, Que de Fruit.*" These allude to the humiliating treaty which Louis XIV. at this time concluded with the Dey of Algiers. At foot four columns of Dutch and French verse.

$15\frac{1}{2} \times 13\frac{5}{8}$  in.

## 1215.

LES MONARCHES TOMBANTS.

(Romeyn de Hooghe.)

[1689]

A DUTCH broadside, with verses beneath; referring to "7," a unicorn, the emblem of England, who tramples upon the decrees of the Council of Trent, kicks down

monks and popish utensils, and, with his horn, expels Jesuits, monks, and other birds of ill omen; at the same time he is throwing off "*Pamirge*" "4" (James II.), who is trying to retain his crown and broken sceptre; the queen "5," with the young prince "6" and his windmill (see "*Qualis vir Talis Oratio*," Oct. 16, 1688, No. 1174, 1688), are also falling off. Jesuits, monks, &c. "9," are hastily flying and bearing away a standard, inscribed "*Sanctiss. 7. P. P. Inventeurs vant Praaps Complot. R. P. Gartner Auteur vant Poelder treson Balthasar Gerads Moordenser Van P. Willem 1 S. Ravailiac Moordenser van K. Henr-k 4, J. Clement—Van k Henrick 3.*"

Louis XIV. "2," wearing a turban, which is decorated with a burning sun, is seated upon the globe, in great alarm upon hearing from an English lord "3," of the success of William III., and being compelled by a Dutchman "1," who administers an enema, to give back many towns which his armies had captured. In the distance is seen the town of Heidelberg in flames,—being plundered and burnt by the French, "11," May 2, 1689, before they retired from the place. The English are seen in another place proclaiming William III. "10," and the troops greeting and carrying him on a shield,—thereby acknowledging him as king.

James is blindfolded and has a collar of extinguishers round his shoulders. The young prince has a bone,—relic of a saint,—tied at his waist.

There is another copy of this print, in which the letter-press beneath has been placed higher than in the above, so as to cover part of the title.

$15\frac{3}{8} \times 13\frac{1}{8}$  in.

## 1216.

### "ARLEQUIN FURIEUX ET PANTAGION TRIUMPHANT."

(Romeyn de Hooghe.)

[1689]

A DUTCH broadside, with descriptive verses beneath to the following effect:

Pantagion "5" (the dauphin), seated upon a barrel, with cannon, mortar, and shells about him; rides upon a carriage which is shaped like a battery and drawn by frogs; he carries a spear on which four frogs are impaled, and a pennon, which is inscribed, "*Veni, vidi, vici!*"; he wears a conical hat with a cock on the top of it, and carries scrolls which are inscribed, "*Conquest, Mainz, Frankfort, Trier, Philipsburg,*" &c. These are the names of places which, in 1688, France plundered in defiance of treaties. "Arlequin" (Louis XIV.), "2," armed and having a wooden leg, is exceedingly furious, but held in restraint by "*Sax*" "1."

The Pope (Innocent XI.) "6" is endeavouring to pacify the Cardinal Van Furstenberg, "4," whose electoral cap and robe a boy is carrying away, while a Dutchman "3" behind is striking him on the neck. This happens at the entrance of a pavilion which is inscribed "*Purgatorium Pro Laborantibus Morbo Gallic.*" Father Petre, "7" carrying the baby, who became the old Pretender, with his windmill in his arms, (see "*Qualis vir Talis Oratio*," Oct. 16, 1688, No. 1174, 1688, and having the queen behind him, is galloping away upon an ass, which is decorated with popish symbols, and followed by monks, Jesuits, &c. In the background, is a triumphal column bearing *fleurs de lis* and flags, and inscribed "*Euge. Euan. Pantagion Triumphat.*"

In the distance are William III. and his staff, with the Jesuit knight (James), monks, &c. submitting to him, and many Papists hurrying away. Men are pulling down a gateway; the heads of two Jesuits appear above another gateway; in the sky the sun of France is eclipsed.

This is the original of No. 1217, 1689, described with the same title and date; see the copy in mezzotint, described under "Little Dog, sit up," 1689, No. 1225, 1689.

$15\frac{1}{4} \times 13\frac{3}{8}$  in.

## 1217.

## ARLEQUIN FURIEUX ET PANTAGION TRIUMPHANT.

*A Anvers chez C. C. Boedats.*

[1689]

A DUTCH broadside, with descriptive verses beneath, to the following effect: "6" Pantagion (the dauphin), seated on a car; "Sax" "1," restraining "2" "Harlequin Deodaat," who, with his sword drawn, is about, although he has lost a leg, to rush to war. The Pope "4," Cardinal van Furstenberg, "5," or "the knightly prelate:" the Dutchman, Father Petre, the old Pretender, William III., English and Scottish lords, Jesuits and others.

This is a copy of No. 1216, 1689, with the same title, by Romeyn de Hooghe, having different verses beneath and with some changes in the details of the subject.

15½ × 13½ in.

## 1218.

## THE WHEEL OF FORTUNE IN 1689. "Thedendaag Rad van Avontuur."

[1689]

A DUTCH broadside, to which are attached two columns of prose in that language, to the following effect:—

A "Wheel of Fortune" is turned by Time and Mars. In the centre is a winged hour-glass decorated with an olive branch, and fulmen, all enclosed by the serpent of Eternity. The spokes of the wheel are a column, a palm tree, a sword entwined by a laurel branch, an anchor, a sheaf of wheat, a broken column, a flaming sword and a jack or handscrew (see "Panurge secondé par Arlequin Deodat," Feb. 1689, No. 1194, 1689). At the top of the wheel over the column "10" is the emperor (Leopold I.) "9" in royal robes, sword in hand, a turban and lilies under his feet, alluding to the results of the Turkish and French wars. At his right hand is the King of Spain "35"; next, William III. of England "13," crowned and holding the Cap of Liberty; he is followed by the Prince of Denmark "16," and, before him, under his protection, are the Netherlands "17"; his spoke is the palm tree "14". Then follow the three princes of Saxony "13," Bavaria and Brandenburg, sword in hand, their spoke being the laureled sword "19"; next are the kings of Denmark and Sweden "20," bearing the Caduceus of Commerce, the Mirror and Serpent of Prudence. The Duke of Savoy "21," sword in hand, endeavours to hold on while that side of the wheel rises, by clinging to his spoke, which is the Anchor of Hope "22."

Descending, and on the other side of the emperor, are the "King of Hungry" "33," drawing his sword. Next, the King of France "23," with a sword and lighted torch in his hands and a bursting bomb upon his head; clinging to him is his son, the dauphin "33," holding with great glee the plunder of his father; their spoke is the handscrew "34," by which plunder was forcibly extracted from their victims. The Turk "30," comes next, and is almost pulled off the wheel by Töcköly "31," who is hanging to his arm and rendering it powerless; their spoke is God's flaming sword "32." Tyrconnel "28," holds a fractured sword above the broken column "29." King James "24," and his son, with the windmill in his hand, "25," have fallen entirely off the wheel, and, in great alarm, hold tight by a cord "20," which is fastened to the money-bag of Louis. At one corner sits the Swiss "36" counting the silver which his mercenary bands have received from the princes of one side and the other, and stows it away in bags. Beyond is represented a land at peace. At the opposite corner is the unhappy Palatine "38," tearing his hair because

his property has been plundered and his corn eaten "39" by rats and mice. In the distance are burning houses and towns, and ships destroyed by war and tempests. Above, on one side, the Angel of Plenty pouring out benefits, and, on the other, the protecting angel defending the good. Justice holds her scales and brandishes a flaming sword. Hercules, with his club, clears away monsters, harpies and furies.

Wheels of Fortune of this character were not uncommon in Germany in the sixteenth century.

$16\frac{1}{8} \times 13\frac{1}{8}$  in.

## 1219.

## THE GREAT COUNCIL OF ROME. "Den Grooten Raad von Romem."

(Romeyn de Hooghe.)

[1689]

A Dutch broadside, with descriptive verses beneath to the following effect:

At a table stand the Pope "1," attended by his monitors, a black imp "4," and a demon satyr "3;" a monk "2," Marcus d'Aviaan, is earnestly addressing him; a cardinal "5" is giving his blessing to the council; standing near are a Muscovite and a Mahometan, allies of the French king, and between them the "archbishop "8," of the dissolved convent," mitred by Pope Innocent. Father Petre "9," "grandfather to the Prince of Wales," a dragon "10" breathing into his ear. On the table are serpents, snails, book, pyx, holy-water stoup, an inkstand, and a picture of the Crucifixion. Below the table are persons in the flames of purgatory, out of the smoke of which are issuing demons, witches, imps, owls, racks and torments. Over the Council is a star, the rays of which are flames, and in the centre is a demon riding upon an owl, and holding a flaming torch and the claw of a bird.

$14\frac{1}{2} \times 11\frac{1}{4}$  in.

## 1220.

## EAU TROUBLE, GAIN DE PESCHEUR.

Hoe hooger d'apen klimmen willen,  
hoe meer men siet haar naakte billen.

or,

(The higher the ape goes  
The more his tail shows.)

[1689]

A Dutch broadside, with descriptive verses beneath, to the following effect:

The interior of a richly decorated chamber with a landscape without. On one side Religion "1" and Truth "2" are seated beneath a canopy; the Belgic lion "3" is couched at their side, a Dutchman (William III.) kneels before them, presenting "4" a dish of oranges.

On the other side, the hall is decorated with skeletons and trophies of weapons; here couches a female sphinx "5," having the head of a Jesuit; three young Jesuits are sucking and caressing her; behind is a superior Jesuit, in a furred robe, holding a key, and, speaking to him, is a monk, holding a long wreath of flowers with which he has begun to decorate the sphinx. In this hall Father Petre "7" has taken shelter; the French cock "9" is running across it pursued by a pack of dogs, one of which "8" has seized Petre's cloak, another tears the cock's feathers, many of

which strew the ground. Two dogs, one "6" having his tail between his legs, represent apostate lords who have retreated to the sphinx's hall, where the floor is strewn with bones and skulls; upon one of the latter is a crown.

14½ × 13 in.

## 1221.

## MEDAL REPRESENTING WILLIAM III. AS ABSALOM. [1689]

OBVERSE, bust of William; with the legend, "*M. Wilh. Henr. P. Avr. M. Britann. Tyrann.*"

Reverse, the king in the character of Absalom, hanging from a tree by his hair, while his mule, which represents Holland, escapes from under him; legend, "*Ecce Manvs Absalom.*" In the exergue is "*Gelvckigh Holland*" ("Happy Holland").

See G. Van Loon's "*Histoire Métallique des Pays-Bas*," 1732, Part III. Book v. page 402.

Each circle, 2½ in. diameter.

Brit. Mus. Library, 157. k. 3.

## 1222.

## PORTRAIT OF THE PRINCE OF ORANGE, WILLIAM THE THIRD.

Welhem die als een Mars de Geltkrygh wederstat  
De factien verdelgt-Der Leeuwen toeverlaet.

(By Romeyn de Hooghe.)

[1689]

A PORTRAIT of William III., laureated, in profile, to our right, the head issuing from the humanized face of a lion, which, when the print is inverted, becomes a likeness of Mars, and appears wearing a grotesque helmet. In a circle, with the above inscription.

Circle, 4¼ in. diameter.

## 1223.

## "THE PAPISTS POWDER-TREASON. Dco Trin-Vni Britanniae bis ultori," &amp;c.

*Invented by Samuel Ward preacher of Ipswich, now repeated by a Transmariner,*  
Ao. 1689. [1689]

THIS is the same print as that which is described as "The Destruction of the Spanish Armada, 1588, and The Papists Powder Treason, Detection of the Gunpowder Plot, 1605," 1588, No. 43, 1588. It was copied and reduced from Samuel Ward's print, as described under "The Destruction of the Spanish Armada, 1588, and the Detection of the Gunpowder Plot, 1605," 1588, No. 41, 1588. The same plate was again used in 1740, with the following publication line, "Publish'd Janry. 28, 1740, & Sold by W. H. Toms Engraver in Union Court near Hatton Garden. Price 1s." with the title "Spayne and Rome defeated," 1740. See this title under the date, 1740, and note that J. P. Malcolm copied the original print, as stated under "Spayne and Rome Defeated," 1588, No. 44, 1588, 9 × 6¼ in.

## 1224.

THE CONFUSION OF ENGLAND BETWEEN THE RETREAT OF THE KING (JAMES II.) AND THE COMING OF THE PRINCE (KING WILLIAM III.) "Confuse van Engelandt Tussen het vertreck des Conincks en het aan komen van de Prins."

*I. Harrewyn invenit et Fecit Antverpiæ, 1689.*

*T'Antverpén. By Iacobus Peters op d'Schoen-mart inde vier delen des Weerelts Exc.* [1689]

A DUTCH print, with a reference-table below, comprising emblematical figures which are expressive of the subject, as described by the title. England is seated on a throne, and under the branches of a palm. In the sky the Church is seated on clouds amid radiance, about which is inscribed "*Portæ Inferi Non Prævalent Adversus Eam.*" She points to the Eye of Providence, which is in the heavens, a ray from which proceeds towards England, and is inscribed "*Spera In Domino Et Fac Bonitatem.*" In the front Trade languishes, with neglected instruments of manufactures lying at her side. Time drags a rude car, on which is the infant Pretender, seated in the lap of an emblematical figure, as if he bore him away. Serpents hiss and twine about the feet of Time. The Thames weeps, neglecting his urn and fishing nets. Disaffection and Envy break down the pyramid of the State of England, Scotland, and Ireland. Other political subjects are emblemized in the same mode.

$21\frac{7}{8} \times 16\frac{5}{8}$  in.

## 1225.

"LITTLE DOG, SIT UP!" "T Hondie sit op." [1689]

THIS mezzotint is a copy, with variations, of parts of "Arlequin Furieux et pantagion triumphant," 1689, No. 1216, 1689.

Behind the Dauphin is placed, instead of the triumphal column, a wooden post, at the top of which is a picture representing a man in a court dress, teaching a dog to "beg."

Below are verses, with numbers referring to the persons represented in the print. The persons are the Dauphin, James II., the King of France, Father Petre, the Queen of England, the infant Pretender, &c.

$7\frac{1}{2} \times 9\frac{1}{8}$  in.

## 1226.

THE VATICAN IN GRIEF. "'t Vaticaan inden Rouw." [1689]

THIS is a Dutch broadside, representing a female figure, the Romish Church, lying on a bed, with candles on an altar, and as if about to die. Cardinals are around the couch; the arms of many European nations are painted on shields, which are attached to the cornice of the bedstead; the bust of Ignatius Loyola is placed over the escutcheon of the Pope, and in the centre of this row. At the feet of the couch sits the "British Cardinal." "The British Ambassador" sits in a chair on our right, in a disconsolate attitude; at the side of the last is the Pope, in the act



of speaking to the assembly; behind these are dignitaries of the Roman Catholic Church. The "Cardinal of Modena" weeps at the head of the bed.

Below the print are three columns of Dutch verse, furnishing the names of the persons represented.

$15\frac{1}{8} \times 13\frac{3}{8}$  in.

## 1227.

## THE WOLF PREACHING.

*Sold by C. Dicey & Co. in Aldermary Church Yard.*

[1689]

An engraving representing the interior of a church, where a wolf, habited as an ecclesiastic, with a cardinal's hat and a goose suspended at his back, is standing in a pulpit and preaching. Behind is a Jesuit altar to the Virgin Mary, with lighted candles and *rococo* decorations.

The subject is taken from a view introduced into a Dutch print, which see under "Sic itur ad Astra," "1681?" No. 1117, 1681. Beneath are these verses—

"Old Rome's new Church of Knaves and Fools consists,  
Whose Auditors are Geese, and Foxes Priests,  
That God the people feare, the Priests do mock,  
Who while they seem to feed, devour their Flock."

$7\frac{1}{8} \times 8\frac{1}{4}$  in.

## 1228.

THE ROYAL COURANT FOR THE YEAR 1689. "Koning-Spel  
Courant op't Jaer 1689." [1689]

THIS royal Courant or newspaper contains sixteen engraved views, arranged in two double columns, one of which contrasts with the other, they are thus described, with Dutch rhymes, to each design—

1. The Prince of Orange seated as king in Whitehall. Louis XIV. as a Turk, lamenting his failure in England.
2. An English counsellor, distracted with the plots. The Turkish (French) counsellor alarmed at the flight and danger of the king and chancellor of England, of which a courier brings news.
3. The Pope's Nuncio (Count d'Ada?) a cardinal at his desk, amid piles of money. The Pope's legate. A Turk, seated with a treasure-chest at his side.
4. Macklesfield (Macclesfield) armed, calling on popish and Irish folks to stop and fight. French popish soldier, with a drawn sword, standing amid corpses, threatens hanging and burning.
5. Lameere chamberlain, armed, and shouting, "Come on, ye Irish brood, with Molineux." Turkish midwife, bemoaning the P. of Wales, giving money to an agent.

6. Dartmouth ordering waiters carrying a repast. Ill-used Jesuit, *i. e.*, a Turk seized by two soldiers.
7. Scotch officer, in a battery, refusing to fight for a gingerbread fugitive king. A Highlander wounded; men blown up in a battery.
8. Cornish miner, with troops, slaughtering the enemy. Shipwrecked Turks, Papists not helped by cross or pyx.
9. The Pope seated. Turks, the chief kneeling before the Pope seated.
10. Starrenberg, physician, holding up the head of a slaughtered foe. Sannelowits, Muscovite quack, praying in the midst of a fight.
11. The Bann of Croatia, gatekeeper, armed, and kicking at a gate. Bashaws kneeling and giving up the keys of their town to the Bann of Croatia.
12. Poland and Lithuania, a man seated, and astonished at the prospect before him. Women of the seraglio singing.
13. A Soldier slaughtering heretics, *i. e.* Protestants. Folly pointing at the Pope holding the cup, a young lord going to the wars, "*Vrankryk*" and "*Engelant*" written behind.
14. Piccolomini mounting his horse. Turkish wooden-legged soldier running away.
15. Koningsmark playing on a violoncello, while a siege proceeds before him, and bombs are exploding in the air. Turkish ships foundering in the Archipelago.
16. Turkish cook dressing human joints. The Sultan's dwarf scullion upsetting the cookery.
- $11\frac{5}{8} \times 15\frac{3}{8}$  in.

## 1229.

THE TONGUE SHARPENER'S FORGE. "Le Maitre gaigne petiet, Stypt Tonge sooje siet."

"Aan den Meester Tonge-Stýper." "To the Master Tongue Sharpener."

à Langres chez Tongelel.

[1689]

A DUTCH broadside, with verses beneath the engraving according to the title. The print represents a blacksmith's forge with a tongue upon the anvil; two men at a grindstone sharpening a tongue; two other men are emptying a large basket full of tongues into a hamper. Outside, are two persons talking; beyond, two women scolding, and, still further off, some men talking. The verses beneath refer to the relations of England and Holland, Father Petre, &c. This is the companion print to "The making of James Francis Edward Stuart, the Pretender," June 10, 1688, No. 1165, 1688. The "publication lines" seem to have been intended to be read together; these impressions have not been made on a single piece of paper.

$10\frac{3}{8} \times 7$  in.

## 1230.

POPE & DEVIL. CARDINAL & FOOL.

[1689]

THIS print represents two double heads, so that when it is held one way the profiles of a pope and a cardinal appear; when it is reversed the pope becomes the devil, and the cardinal a fool. The mottoes are respectively, "*Ecclesiu Perversa tenet faciem Diaboli*" and "*Stulti Aliquando Sapientes*."

Around the heads are these verses:—

"With what strict bonds the Pope and Devill are ti'd!  
Who 'tween them both the rule o' th' World divide,  
They to each other mutuall kisses lend,  
And in them Vote, which way the world shall bend.

It may not be a Miss, nor Offensive I hope  
If I let the world see the Devil is turn'd Pope  
As a true Correspondent the Popes Offer is Civil  
Since the Devil has turnd Pope, the Pope will turn Devil

Think not the Painter in this piece uncivill,  
To delineate the Features of a Devill;  
He means no more than artfully to trace,  
The Pop's resemblance, in th' Infernal face.

The Fool and Cardinal; joyn; and well they may,  
Both make the World their scene and all a play.  
No shew i' th' Fair without a lay Buffoon.  
So without Cardinal no Pope at Rome.

Whither Fortune has done this per designe or per hap  
Who can tell why this fool wears a Cardinals Cap  
Dame Fortune has appointed it (is all can be said)  
With a fools Cap & bells, to adorn his Cardinals head,

Hence Natures mirror you this Changling see  
 So well the Devill, Pope, and Fool agree,  
 And to compleat a jovial Carnivall,  
 He fitly here derives this Cardinall."

Such representations of popes, cardinals, &c., were very frequent at the time of the Reformation, and subsequently revived when papal practices attracted public notice. See "A Medal referring to the Murder of Sir Edmund Berry Godfrey," Oct. 1678, No. 1060, 1678, which comprises another illustration of this mode of satire. From the style of this engraving it appears to have been published at the time of James II.'s abdication.

11 × 7 in.

### 1231.

#### "A TRIMMER."

W. H. ex.

[1689]

A MEZZOTINT, representing a figure dressed half like a Puritan standing in a tub, and half like a clergyman standing in a pulpit, at the side of which is fixed an hour-glass upon its stand, such as was used in the sixteenth century. Of these stands some examples remain, as at Stoke D'Aubernonn, Surrey; Wolvercot, near Oxford, &c. (see "Hudibras," p. 1, c. iii. l. 1061). This is supposed to be a satirical representation of Bishop Burnet, of whom it has been said that he was "in profession a prelate, a dissenter in sentiment." The print probably refers to Burnet, but the face is curiously like that of Stillingfleet. Burnet was consecrated Bishop of Salisbury May 31, 1689, and was attacked on account of his advice that William III. and Mary II. should claim the kingdom by right of conquest.

Below the mezzotint are these lines:

"A true blew Priest, a Lincey Woolsey Brother.  
 One Legg a Pulpitt holds, a Tubb the other,  
 An Orthodox, grave, moderate, Prestbyterian.  
 Half Surplice, Cloake, half Priest, half Puritan;  
 Made up of all these halves, hee cannot pass,  
 For anything; intirely, but an Ass."

These lines are altered from "Hudibras," p. 1, c. iii. l. 1224. The original verses were said, by L'Estrange, to refer to Andrew Crawford, a Scottish preacher; another writer refers them to William Dunning, a Presbyterian.

$4\frac{5}{8} \times 4\frac{1}{4}$  in.

### 1232.

#### A TRIMMER.

[1689]

ANOTHER version of the mezzotint, with the same title, No. 1231, 1689; engraved in line, without the artist's name, with the same lines beneath. At the foot of the pulpit lies a mutilated book of "Common Prayer," behind it, is a table, with a broken sceptre, divided crown, mitre, tiara, an archiepiscopal crosier and orb. These are falling out of a bag, which may be the bag of the Chancellorship of the Garter, Burnet's office.

$4\frac{1}{2} \times 4\frac{5}{8}$  in.

## 1233.

## "A TRIMMER PRACTICALL."

[1689]

ANOTHER version of "A Trimmer," No. 1231, 1689; engraved, in line representing the double figure, tub, pulpit and hour-glass; with various emblems in the background. A Janus head, inscribed "*Not Oats, but chaff*;" evidently alludes to Titus Oates. Over the hour-glass is "*An Hours cheat*," below it, "*The book of Common Prayer*." A boat, with seagulls above it, "*I roe as Trimmers doe*," *i. e.*, look one way and row another. A calf, "*The fat our Lot*;" the "*Directory*," "*Hence came our misery*," and "*A Covenanted Lye*," are on our right. Below is—

## "A Trimmers Character."

"Who Can in the Twinkling of an eye Transform himself, vizit. to act the patriot and Saint. With two Hearts, two Tongues, and two opinions for God or Baal, like the Hedg-Hog's Holes of refuge to fly too when a Storme Approches; or the Barnacle both flesh and fish, Janus with two faces, or the Sea-gull that Swims as fish, and flyes as fowl, that hath a Double devotion, Scotch and English, in one day's duty. Half surplice, and half Cloak both Priest and Presbeter, by way of Caution, be not led, misled I meane, but mark these Monsters, who serve their own bellies and are onely fleecers, not feeders,

"He would be stil a Rebel if he durst  
Turn-Coat in every Age for Interest."

See "The Character of a Trimmer," which is ascribed to Lord Halifax and Sir W. Coventry. Burnet, in the "History of his Own Time," refers to the obloquy which he incurred on account of his moderation with regard to the Popish Plot. To this matter, no doubt, is directed the ironical reference to Oates. "*An hour's Cheat*," connected with the hour-glass and its stand, may indicate Burnet's office as preacher at the Rolls Chapel.

The "*Directory*" was the Independents' substitute for the "*Book of Common Prayer*."

As to the hour-glass, see "Onslow's note on Burnet, i. 596," quoted in the seventh chapter of "The History of England," by Lord Macaulay; also Johnson's "Life of Sprat."

4¼ × 4¼ in.

## 1234.

THE WELSH FORTUNE-TELLER; Or, Sheffery Morgan's Observations of the Stars, as he sat upon a Mountain in Wales. To the Tune of, Touch of the Times. Licensed according to Order. [1689]

A BROADSIDE with two woodcuts. No. 1 represents a Welshman walking to our left, carrying a halberd over his left shoulder, and a knife, on which is stuck a large slice of cheese, in his right hand; he has a leek in his hat, and a short sword by his side; in the background are mountains and goats browsing and standing. No. 2 contains the figure of a woman in Puritan costume, standing, in front view, and holding her left hand towards a man whose back is turned to us, who is wrapped in a cloak, and looks over his left shoulder at the woman. This woodcut was likewise used for "The Lass of Lynn's New Joy," 643. m. 10, "Bagford Ballads," vol. ii. p. 141.

Below these cuts is a ballad, which contains references to the proclaiming of William III., the defeat of Tyrconnel, &c. It begins thus:—

“Since Arrival, Proclaiming, and Crowning is ore  
And song upon song made, what would you have more.”

The copy of this broadside, which is described below as in vol. ii. of the “Bagford Ballads,” 643, m. 10, has a publication line as follows: “Printed for G. Conyers, on Ludgate Hill.”

1.—3 × 3 $\frac{1}{2}$  in.

2.—3 $\frac{1}{8}$  × 3 $\frac{1}{8}$  in.

Brit. Mus. Library, C. 20. f. “Roxburghe Ballads,”  
vol. ii. p. 511, and 643. m. 10 “Bagford Ballads,”  
vol. ii. p. 132.

## 1235.

A DUTCH BROADSIDE REFERRING TO THE STATE OF ENGLAND  
AND THE RELATIONS OF THAT COUNTRY WITH FRANCE,  
c. 1689. Also to the expulsion of James II. [c. 1689]

Wien tot qua Raadt sijn ooren leendt,  
Sich eyndelyk van't Recht ontvreemt.

Who lend their ears to evil counsel  
Are alienated, in the end, from justice.

Verandering van saken, Doet verdriet en vreughde maken.  
Change of affairs makes misery and joy.

Dien veel gelooft wert veel bedroegen.  
Well believed well deceived.

AN etching, representing Arlequin Deodat (Louis XIV.), seated in the Fool's Chair (“*Stoel voor groote Gecken*”), holding the Pope and the Emperor, as puppets, in his arms; Pantagion (the Dauphin), mounted on a hobby-horse, approaches him, kneels and exclaims, “*Courage Povre Papa*”; “The Knightly Prelate,” or Prince William of Furstenberg, is cast from his seat on the back of the French bear; the tonsured head of the Jesuit satyr is roughly shaved by the English barber, who, with another Englishman, restrains him, while a third assails him with a clyster in the rear. “St. Jacob” (James II.), followed by Father Petre and others, flies to his ships, while the Prince of Orange (William III.), mounted on a lion, and sword in hand, rushes across the plain. The Jesuit conjurer, who has a satchel slung round his neck, and marked “*Hokus Pokus*,” addresses Louis and offers a rosary, &c. The other characters are the Norwegians, Turk, “Tekly” (Tököly), the “stiff-necked” Irishman who laments the turn affairs have taken.

Below the engraving are three columns of Dutch verse, comprising a conversation of the above-named personages, satirizing the failure of the attempts of James II. to recover his crown in Ireland, and ridiculing Louis XIV. for having assisted him.

9 $\frac{1}{2}$  × 6 $\frac{1}{4}$  in.











APR 23 1975

PLEASE DO NOT REMOVE  
CARDS OR SLIPS FROM THIS POCKET

---

UNIVERSITY OF TORONTO LIBRARY

---

NE  
55  
L7A3  
1870  
v.1

British Museum. Dept. of  
Prints and Drawings  
Catalogue

